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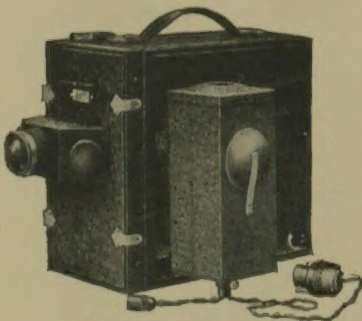
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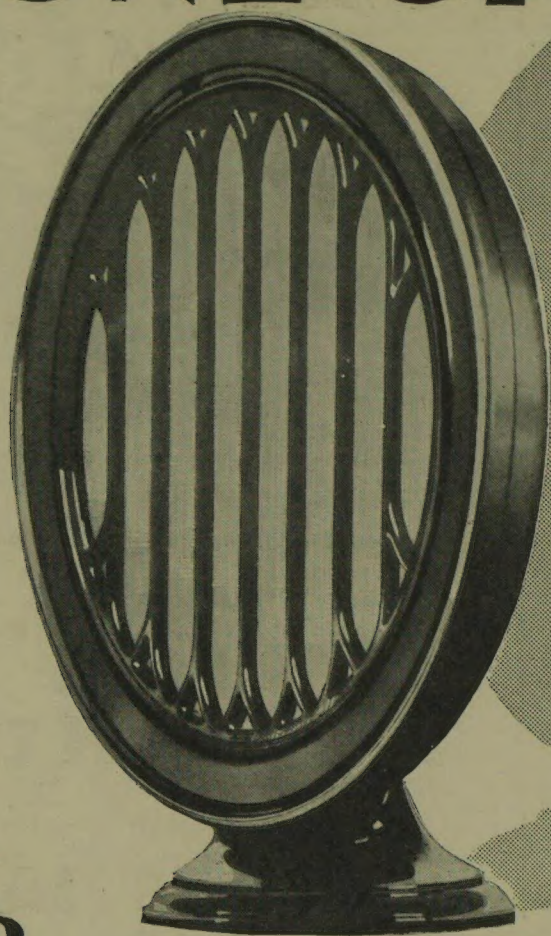
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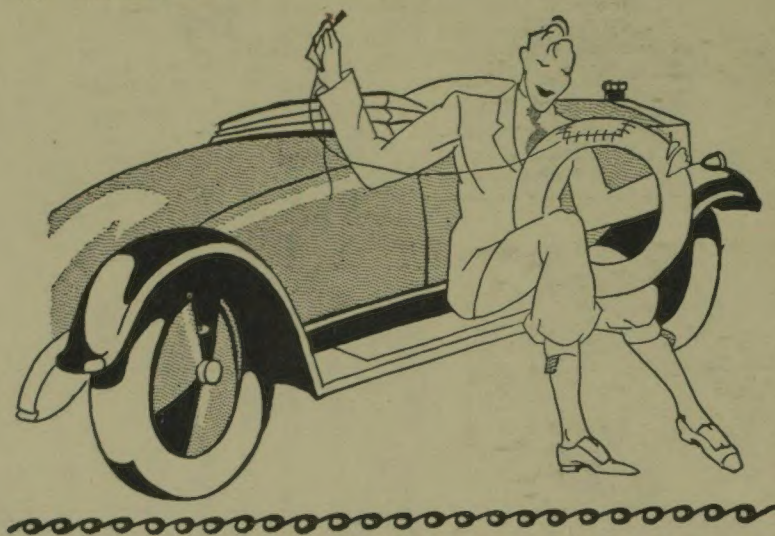
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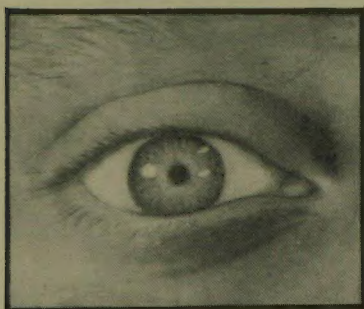
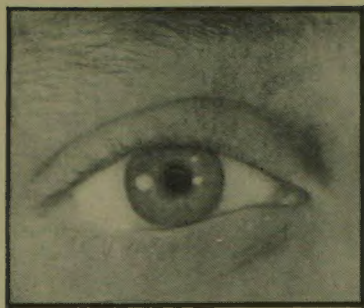
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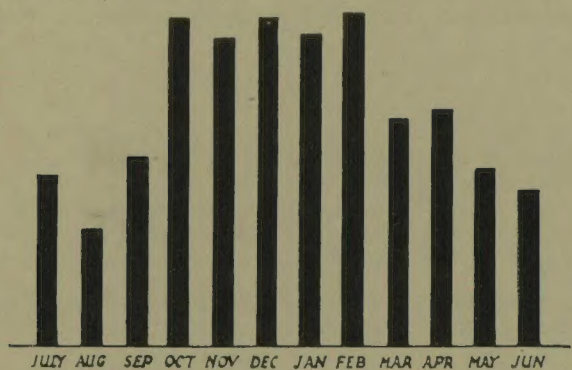
HOW BETTER LIGHTING PROMOTES THE HEALTH AND SAFETY OF THE WORKERS AND INCREASES PROFITABLE PRODUCTION.



THE EYE IN GOOD AND BAD LIGHT: (ABOVE) NORMAL PUPIL AND CLEAR VISION IN AMPLE WELL-DIFFUSED LIGHT FREE FROM GLARE; (BELOW) CONTRACTED PUPIL AND BLURRED VISION UNDER THE INFLUENCE OF GLARE.

men, women, and even very young children for twelve or fourteen hours a day in dark, damp, and ill-ventilated factories.

Legislation, inspired by a few active reformers, soon began to deal with the worst of these abuses.



EVIDENCE THAT GOOD LIGHT INCREASES SAFETY IN WORKS AND FACTORIES: A DIAGRAM, BASED ON OFFICIAL RECORDS, SHOWING THAT ACCIDENTS ARE MORE FREQUENT DURING THE WINTER MONTHS, WHEN ARTIFICIAL LIGHT IS IN GREATER USE.

The public conscience grew more sensitive about conditions of labour; the laws of health became better understood and more widely put into practice. To-day it is hardly an exaggeration to say that the average factory is a healthier place than the average home of those who work in it. And still there is a strong, unconquerable tendency to raise the industrial standard much higher.

Two motives have been at work here. One is the human motive, which springs from the desire to secure to factory workers a safe, healthy, and cheerful environment. The other is the business motive, derived from the conviction that it is false economy to neglect the comfort and well-being of employees.

Cynics may hold that it was mainly the second motive—the cash consideration—which brought about the advance. But there is no ground for denying to our industrialists a genuine interest in the welfare of their workpeople. It is a curious fact that, when some improvement in factory conditions is suggested, the welfare argument is always stated first as being the most likely to appeal. The argument that it will be profitable is advanced later and almost in apology, as if the value of a change designed for the health or safety of employees were discounted by the claim that it would pay.

ILLUMINATION IS A SCIENCE.

The firm argument, however, holds good in almost every case. It certainly holds good in connection with the subject of this article—the improvement of industrial lighting.

That lighting has anything particular to do with either health or profit is a comparatively novel idea. As a rule, it is the last thing to be considered in designing and equipping a factory. The architect may give some preliminary thought to the size and position of the windows providing daylight illumination, but it is usually only after the plans have been completed and the machinery placed that arrangements for artificial illumination are discussed. Then, all too often, they are decided by rule of thumb. The size of lamps, their power, their position, and the class of fitting are treated as if they did not matter very much, and did not merit the keen scientific study lavished on the selection and lay-out of the factory plant.

This attitude is, happily, not so common as it used to be. More and more the knowledge is growing that illumination is a science, and light a tool which deserves to be designed and used with the utmost care. Instead of being regarded as an unimportant detail, light is establishing itself as a primary factor in industry—vital to the health and well-being of the workers, and essential to that increase in production which is the measure of industrial progress.

HEALTH AND BETTER LIGHTING.

Taking the case of the worker first—how does light (good, bad, or indifferent) affect him? It affects him both mentally and physically.

Everybody is familiar with the depressing influence of a dimly lit room. Light and cheerfulness in the home are practically synonymous. The same elementary law operates in factories; gloom overhead and dark shadows near the walls reflect themselves in the spirits of the workers.

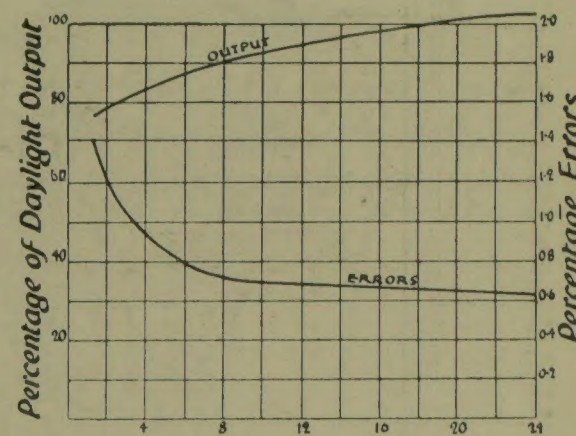
Although we may call this effect mental, it is reached through physical channels, and is accompanied by definitely physical troubles. Insufficient light leads to eye-strain; and even a slight eye-strain, if it be continuous, reacts through the nervous system, producing discomfort, headaches, and digestive disorders. It is almost an axiom that no man who works in a poor light can keep up his normal physical tone.

EVILS OF "GLARE."

The obvious remedy is more light. In this case, however, the obvious is not always successful. When workmen complain of bad lighting, the usual plan is to install more powerful lights; but this may aggravate the trouble by increasing the vicious element known as "glare."

When an intensely bright light shines directly into the eye, the pupil contracts in the effort to shut out the excess of light. The accompanying illustrations show the difference between the pupil in a usual light and subjected to glare. With a contracted pupil the eye has great difficulty in seeing objects clearly; the picture becomes blurred, and in extreme cases vision is practically paralysed.

Glare may arise either directly from a bright light placed in the line of sight, or by reflection from a wall or from metal surfaces on which the operative is working. In any form it is a cause of severe eye-strain, and reminds us that more light, improperly



Foot candles illumination

PROOF THAT BETTER LIGHTING INCREASES OUTPUT AND REDUCES THE RISK OF ERROR ON THE PART OF WORKMEN: A CHART TAKEN FROM OFFICIAL TESTS.

used, may damage the health in much the same way as inadequate light.

SAFETY OF WORKERS.

Safety as well as health is here involved. One can easily understand that when the worker's sight is strained by poor light, distracted by violent contrasts between glaring lamps and masses of gloom, and bewildered by heavy shadows of whirling belts and moving machinery, the danger of accidents is multiplied.

Experience fully bears out this impression. The records show that when daylight gives place to artificial light the accident curve rises, since artificial light is, as a rule, much below the standard of daylight available in a factory. Again, there is a close relation, clearly shown in the accompanying diagram (on the left), between the proportion of accidents and the poorness of illumination.

BETTER LIGHTING PROFITABLE.

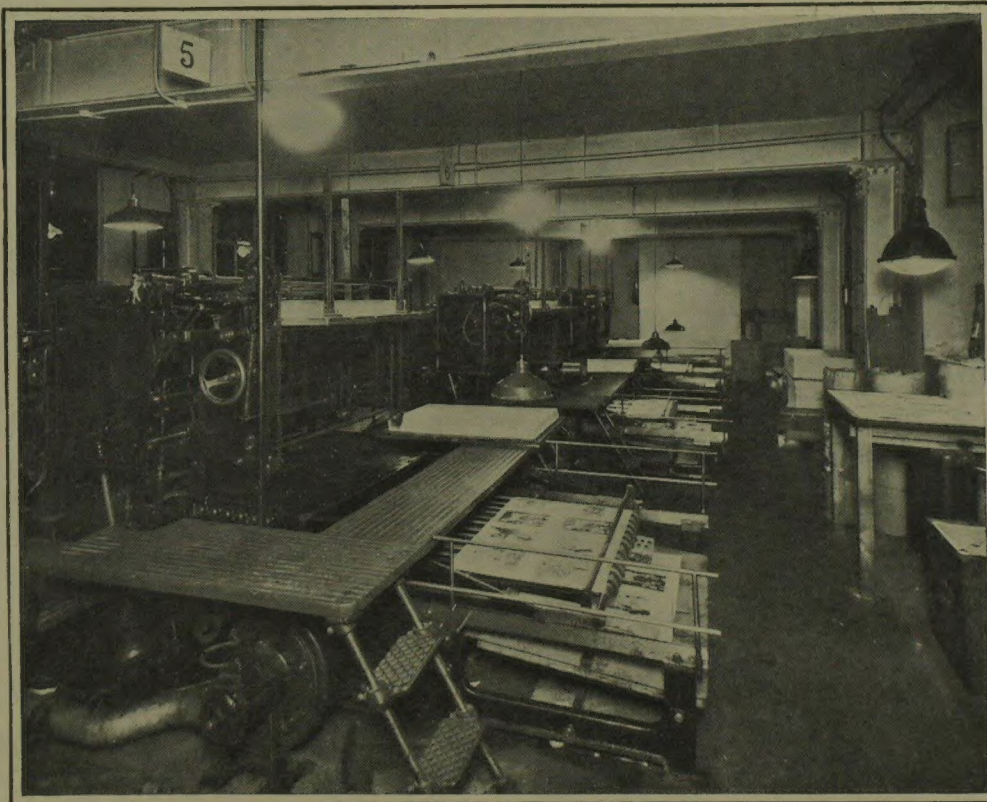
On the human side, therefore, the case for better industrial lighting is absolutely conclusive. Health and safety depend upon it; and on those grounds alone we should be justified in asking every employer of labour to treat lighting as a prime factor in the proper equipment of his premises.

Health and safety are, of course, not without their economic value. Putting it at the very lowest, it does not pay an employer to expose his workers to the risk of sickness or accidents. Good lighting, however, has other economic results of an even more direct nature.

Light, as we have said, is a tool. A good tool enables the worker to carry through operations more quickly, with greater accuracy, and with less waste of material. In thus producing higher output and better quality, no additional effort is imposed upon the worker. On the contrary, every movement is made with far less nervous and physical strain.

Here again the effect that one can prophesy on general grounds is borne out in actual practice.

[Continued on next page.]



AN EXAMPLE OF UP-TO-DATE INDUSTRIAL LIGHTING: THE COLOUR GRAVURE MACHINE-ROOM OF "THE ILLUSTRATED LONDON NEWS" AND "SKETCH," LTD.

The lamp seen over the table on the extreme right is a "Daylight" lamp for examining colours. The shaded lamps over the machines contain "Daylight" bulbs.

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"G.E.C."

Enamelled Steel DISPERSIVE REFLECTORS for Direct Lighting.



P. 471

"G.E.C." Dispersive Reflectors comply in every respect with all requirements of British Standard Specification No. 213 of 1926, and carry the I.E.S.A. mark guaranteeing their quality. The stringent conditions of the I.E.S.A. have been fulfilled in the design of these reflectors, ensuring a high degree of efficiency.

These comprise only two of the various other sizes of this type of reflector. Full particulars will be given on application.

HEAVY GAUGE STEEL VITREOUS ENAMELLED REFLECTORS

These illustrations are only one or two taken from the immense range which are used to take up to 1,500 watt lamps.



DISPERSIVE WITH HOLDER.



PARABOLIC ANGLE WITH HOLDER.



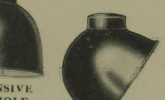
INTENSIVE 1½ in. HOLE.



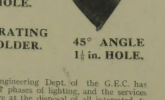
CONCENTRATING WITH HOLDER.



ELLIPTICAL ANGLE 1½ in. HOLE.



EXTENSIVE 1½ in. HOLE.

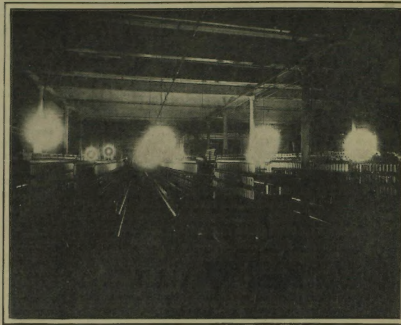


45° ANGLE 1½ in. HOLE.

The Illuminating Engineering Dept. of the G.E.C. has made a study of all phases of lighting, and the services of their engineers are at the disposal of all interested to give advice regarding any proposed scheme or for the improvement of existing installations.

(Continued.)

A short time ago a Government Committee made a careful study of the connection between illumination and speed of working. The tests proved that with really good lighting the output was up to daylight standard. When it was reduced to about one-third, the output fell by ten per cent. Tests made in the reverse direction—that is to say, by improving the lighting—gave very striking results in several engineering industries. Increases in output up to as much as 35 per cent. were secured simply by better lighting. More, official results are borne out by experience in all sorts of factories. There is no question that better lighting means bigger output. The only doubt that can possibly survive is whether, to put it colloquially, the



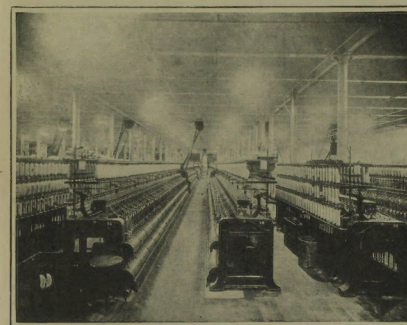
A TEXTILE FACTORY BEFORE THE LIGHTING SYSTEM WAS BROUGHT UP TO DATE. BADLY PLACED LAMPS THAT GAVE A DISTRACTING AND LOCALISED GLARE AMID PREVAILING GLOOM—A CONTRAST TO THE PHOTOGRAPH OPPOSITE.

game is worth the candle-power, and this doubt vanishes at the first examination of the case. As a rule, factory lighting of a really high standard does not cost more than two per cent. of the wages bill. With that figure in mind, any manufacturer can readily calculate how profitable it would be to secure, by attention to this small item of cost, an increase of even five per cent. in his regular output.

One of our illustrations (this chart on page 1) shows how, with better lighting, the output goes up and the frequency of error goes down. It is worth remembering the old proverb that "many a mickle makes a muckle." II.

through an improvement in lighting, a worker saves thirty-two seconds an hour, this saving, expressed in wages, will cover the cost of the improved lighting. The case for better industrial lighting, in short, stands four square and unassailable. Our industries must, if they are to maintain a leading position in the march of efficiency, raise the standard of illumination much above the level shown by the average factory and workshop.

Good lighting is easily enough defined in general terms. It must be adequate, so that the work in hand may be performed with the greatest ease; it must be reasonably uniform, so that contrasts between light and gloom are avoided; and it must be well diffused, so that glare is absent.

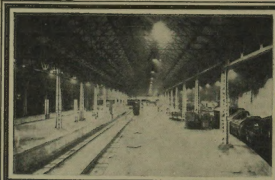


THE SAME TEXTILE FACTORY (AS SHOWN IN THE PHOTOGRAPH OPPOSITE) TRANSFORMED BY THE ILLUMINATING ENGINEER: A STRIKING CHANGE—EVERY DETAIL OF THE MACHINERY CLEARLY VISIBLE IN A FLOOD OF WELL-DIFFUSED LIGHT

But when we come to apply these general principles to particular cases, we realise how much detailed thought this half-neglected subject really deserves. Every factory, every workshop, is a problem in itself. A foundry, with its high roof and uniformly black equipment, needs quite different treatment from a drawing office. The operation of a saw-mill sets a problem very different from that of a steel engineer or a watchmaker. But, although the science of lighting is still young, ample information is available regarding the intensity of illumination advisable for each class of industry, and the manner in which the light should be disposed for particular types of operation.

(Continued overleaf.)

Examples of G.E.C. ILLUMINATING ENGINEERING PRACTICE



View of a Station illuminated with "G.E.C." Reflectors.



View of a Factory floor illuminated with "G.E.C." Reflectors.



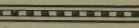
View of a Factory floor illuminated with "G.E.C." Reflectors.



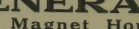
View of a Factory floor illuminated with "G.E.C." Reflectors.



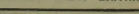
View of a Factory floor illuminated with "G.E.C." Reflectors.



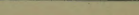
View of a Factory floor illuminated with "G.E.C." Reflectors.



View of a Factory floor illuminated with "G.E.C." Reflectors.



View of a Factory floor illuminated with "G.E.C." Reflectors.



View of a Factory floor illuminated with "G.E.C." Reflectors.

Note

View showing Drawing Office illuminated by G.E.C. totally enclosed, dustproof, diffusing units.

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Osram

View of Large Offices fitted with G.E.C. lighting units.

View of Large Offices fitted with G.E.C. lighting units.

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"BRITALUX" Dust-proof Lighting Units are pleasing in appearance and are recommended for the lighting of shops, offices, showrooms, etc. The glassware is of excellent quality, having a low absorption, thus giving efficient light distribution.

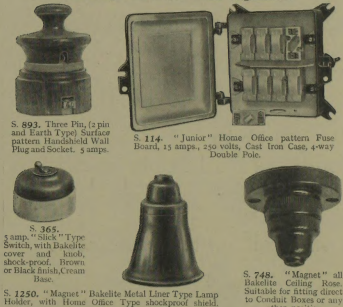


"Unalux" Dust-proof units possess artistic appearance and give efficient light distribution. This range is ideal for use in large offices, restaurants and public buildings of all kinds. Available with plain or decorated glassware.

"Verilux" glassware gives a soft white light and is specially suitable in situations where artificial light has to be used for prolonged periods. It is built up of three layers, a foundation of clear glass, translucent diffusing screens, and a layer of translucent blue glass to filter out the excess of red and yellow rays. Available in various sizes.

G.E.C. Lighting Accessories

Complying with Home Office Regulations.



S. 893. Three Pin, 12 pin and Earth Type Surface pattern Household Wall Plug and Socket. 5 amps.

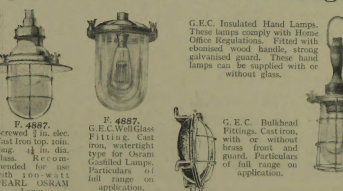
S. 114. "Junior" Home Office pattern Fuse Board, 15 amps, 250 volts, Cast Iron Case, 4-way Double Pole.

S. 365. 1 amp. "Click" Type Switch, with Bakelite cover and knob, shock-proof. Brown or Black finish, Cream Base.

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S. 748. "Magnet" all Bakelite Ceiling Rose Suitable for fitting direct to Ceiling Box or any other position.

G.E.C. Well Glass Fittings



G.E.C. Insulated Hand Lamps. These lamps comply with Home Office Regulations. Fitted with standard shade, glass, and metal. Particulars of full range on application.

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G.E.C. Well Glass Fitting. Cast iron, with or without brass front and glass. Particulars of full range on application.

G.E.C. Well Glass Fitting. Cast iron, with or without brass front and glass. Particulars of full range on application.

G.E.C. Well Glass Fitting. Cast iron, with or without brass front and glass. Particulars of full range on application.

G.E.C. Well Glass Fitting. Cast iron, with or without brass front and glass. Particulars of full range on application.

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(Continued.)

THREE TYPES OF FACTORY LIGHTING.

There are three main types of factory lighting installation, known as general overhead lighting, localised overhead lighting, and a combination of the two.

In general overhead lighting, the lamps are spaced equally at about ten feet or more from the floor, so



AS IT WAS IN "THE DARK AGES": A MACHINE-SHOP FOR FINE WORK, WHERE PRODUCTION WAS ONCE ALMOST IMPOSSIBLE EXCEPT IN DAYLIGHT, OWING TO THE INADEQUATE AND BADLY ARRANGED LIGHTING—A CONTRAST TO THE OTHER ILLUSTRATION.

that they flood the whole working surface with uniform illumination. By placing the lamps so high above the eye-level, glare is avoided, especially where the lamps are fitted with reflectors which partly cover them and diffuse the light downwards. This system has the great advantage that machines or benches can be arranged in any position, as the light is equally diffused over all parts.

The second system—localised overhead lighting—is similar in principle, but each lamp is allocated to a particular machine. It is adapted to shops where there are large machines with high, overhanging parts which otherwise would cast disturbing shadows.

The third system is used where general lighting needs to be supplemented with local lamps throwing additional light on special machines, such as machine

tools engaged on fine work, or on special parts of machines, such as the lay-board of linotypes.

ADAPTABLE ELECTRIC LIGHTING.

These examples serve in some degree to illustrate the flexibility of modern electric lighting systems. By adjusting the size of the lamp, the design of the reflector or other fitting associated with it, and the position of the "lighting unit," any mode of illumination may be secured to give the desired result in any type of factory. Technical skill is, of course, involved in this work of adaptive selections; and that is now available in ample measure. The Lighting Service Bureau of the British Electric Lamp Manufacturers' Association has a great mass of practical information on this subject, which is at the disposal of everybody's interest. At the headquarters of the Bureau in London there are various models which demonstrate in the most graphic fashion the contrast between good and bad industrial lighting.

THE IDEAL ELECTRIC LAMP.

The path of improvement has recently been made very smooth by developments in the electric lamp itself. Originally factories had to depend for illumination upon either the very powerful arc lamp or the relatively feeble carbon filament "incandescent" lamp. The first step in advance

came with the metal filament lamp, which multiplied the efficiency of the incandescent lamp about four times. Then came the gas-filled lamp, which rivalled the arc lamp in intensity and economy.

At that stage, the gas-filled lamp passed into general use for factory lighting. Unfortunately, it was too frequently used in the fittings adapted to the old carbon lamp, and its intense unshaded brilliance involved the drawbacks of "glare" which we have already described. While these drawbacks could be overcome by placing the lamps in appropriate diffusing fittings, the lamp-makers sought to remove the element of glare from the lamp itself.


In one "Anti-Glare" Lamp the bulb is coated with a thin skin of opal glass which ensures such complete light diffusion that the bulb itself becomes the source of light. In another type of lamp a similar degree of diffusion is obtained by spraying the bulb with a white enamel. In each instance this great diffusing quality is achieved with but a small loss in light output. The latest triumph of lamp production is the inside frosted lamp which has a characteristically "pearly" appearance. The diffusion takes place on the *inside* of the bulb, while the loss of illuminating power in producing this diffusion is almost negligible.

There are many other interesting aspects of modern industrial lighting—for example, the use of the "Day-light" lamp, which enables colour-matching to be performed, and the use of flood-lighting, by which work in docks, goods yards, and other open spaces can be safely and efficiently carried on. But enough has perhaps been said to convince the British manufacturer that electric light in its most up-to-date forms offers him an invaluable means of improving the health and safety of his workers, and augmenting both output and profit in every form of production.

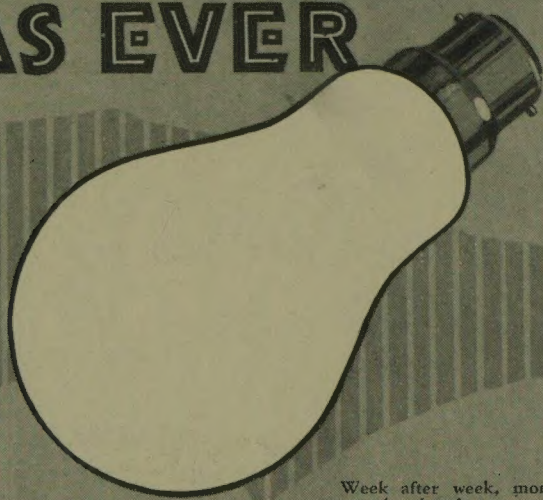


AS IT IS NOW: THE SAME MACHINE-SHOP (AS SHOWN IN THE OTHER ILLUSTRATION) PROVIDED WITH AN UP-TO-DATE LIGHTING EQUIPMENT—ELOQUENT TESTIMONY TO IMPROVEMENT IN INDUSTRIAL CONDITIONS ACHIEVED BY SCIENTIFIC ELECTRICAL ILLUMINATION.

If
one half of the World only knew
how the other half lighted its homes..
the World would be a brighter place.
all round!
Fit
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ELECTRIC LAMPS
Live in Brightness—and Nurse your Sight
PEARL, FULLOLITE, CLEAR GLASS AND MOTOR LAMP BULBS
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Saving the glare on the workers' eyes
Glare is the biggest enemy to efficiency in factory lighting. It dazzles the eye and increases the chance of accident. It creates heavy shadows and high lights. It tires the worker and reduces output.
To cut out glare without impairing lighting efficiency has been a serious lighting problem. In the Cryselco Opal lamp it has been solved. For the Cryselco Opal has two skins. An inner skin of clear glass to lengthen the life and prevent the blackening of the lamp. Then a very thin outer skin of opal glass to cut out all glare without affecting lighting efficiency, as happens in opal lamps with one skin only.
After careful tests, factories are rapidly adopting the Cryselco lamp. It gives a powerful diffused light that saves on lighting bills, increases efficiency and speeds up output. Ask your electrical contractor for full details of the

CRYSELCO
Gasfilled OPAL LAMPS
for better factory lighting. Obtainable from all electrical dealers.
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Week after week, month after month, there's no appreciable falling-off in the light of a Mazda Lamp. It really is wonderful what the Mazda filament does in maintaining this constant light, even after the lamp has been in use for many months.

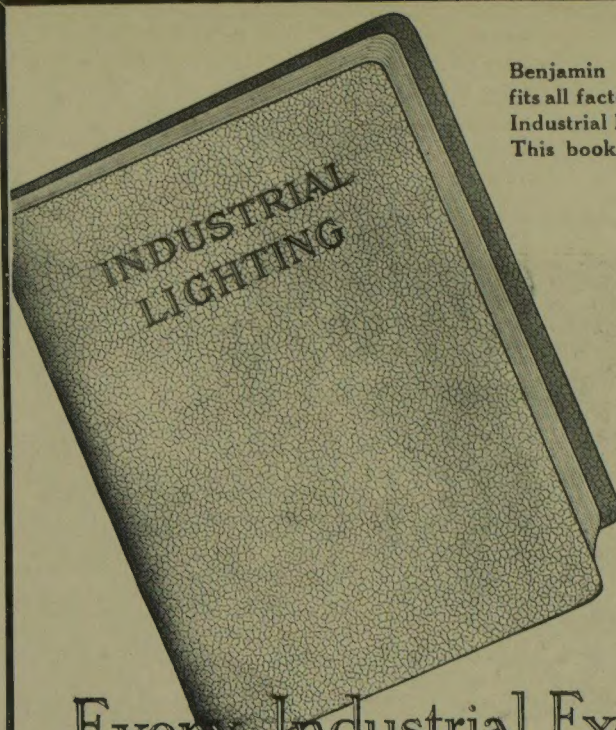
It's a true saying, "You can never tell how old Mazda Lamps are."



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INCREASED OUTPUT IN YOUR FACTORY

By properly applied electric lighting

ELECTRIC Lighting of high intensity, but without glare, is a most important item in the speeding up of the work of British Factories as indicated in the accompanying chart.

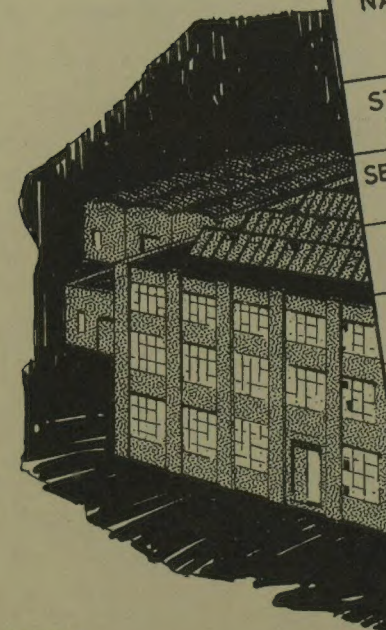
The smaller and finer the work the more important becomes the question of lighting.

HOW TO IMPROVE YOUR FACTORY LIGHTING

Ask your usual Electrical Contractor or Supply Undertaking to measure your illumination and to give you advice. These services will be rendered freely without obligation: for informative literature on the subject write to:—

THE BRITISH ELECTRICAL DEVELOPMENT ASSOCIATION, INC.
15 SAVOY STREET, STRAND, LONDON, W.C.2.
Telephone: Temple Bar 4570. Telegrams: "Electreda, Rand, London."

NATURE OF WORK	ILLUMINATION INTENSITY FOOT CANDLES		PERCENTAGE INCREASE IN PRODUCTION
	OLD SYSTEM	NEW SYSTEM	
STAMPING & PRESSING	0.7	13.0	12.2
SEMI-AUTOMATIC BUFFING	3.8	11.4	8.5
SOFT METAL BEARING	4.6	12.7	15.0
HEAVY STEEL MACHINING	3.0	11.7	10.0
SPINNING TEXTILE MILL	1.5	9.0	17.0
COMPOSING ROOMS	2.0	20.0	25.0



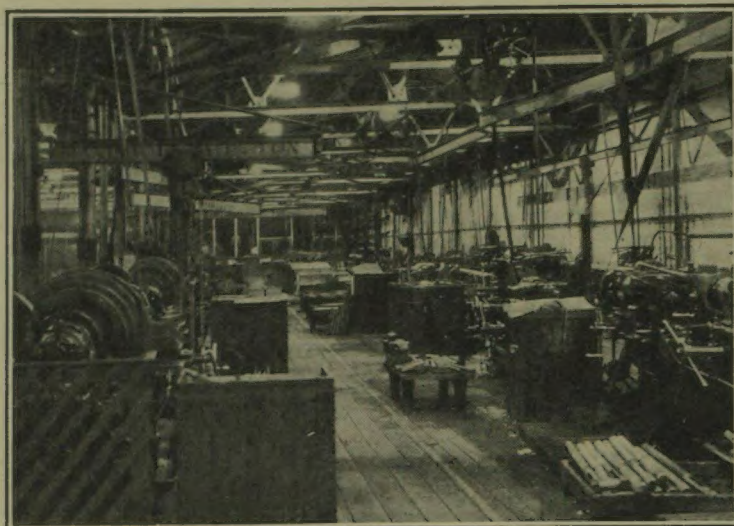
POOR LIGHTING COSTS MONEY



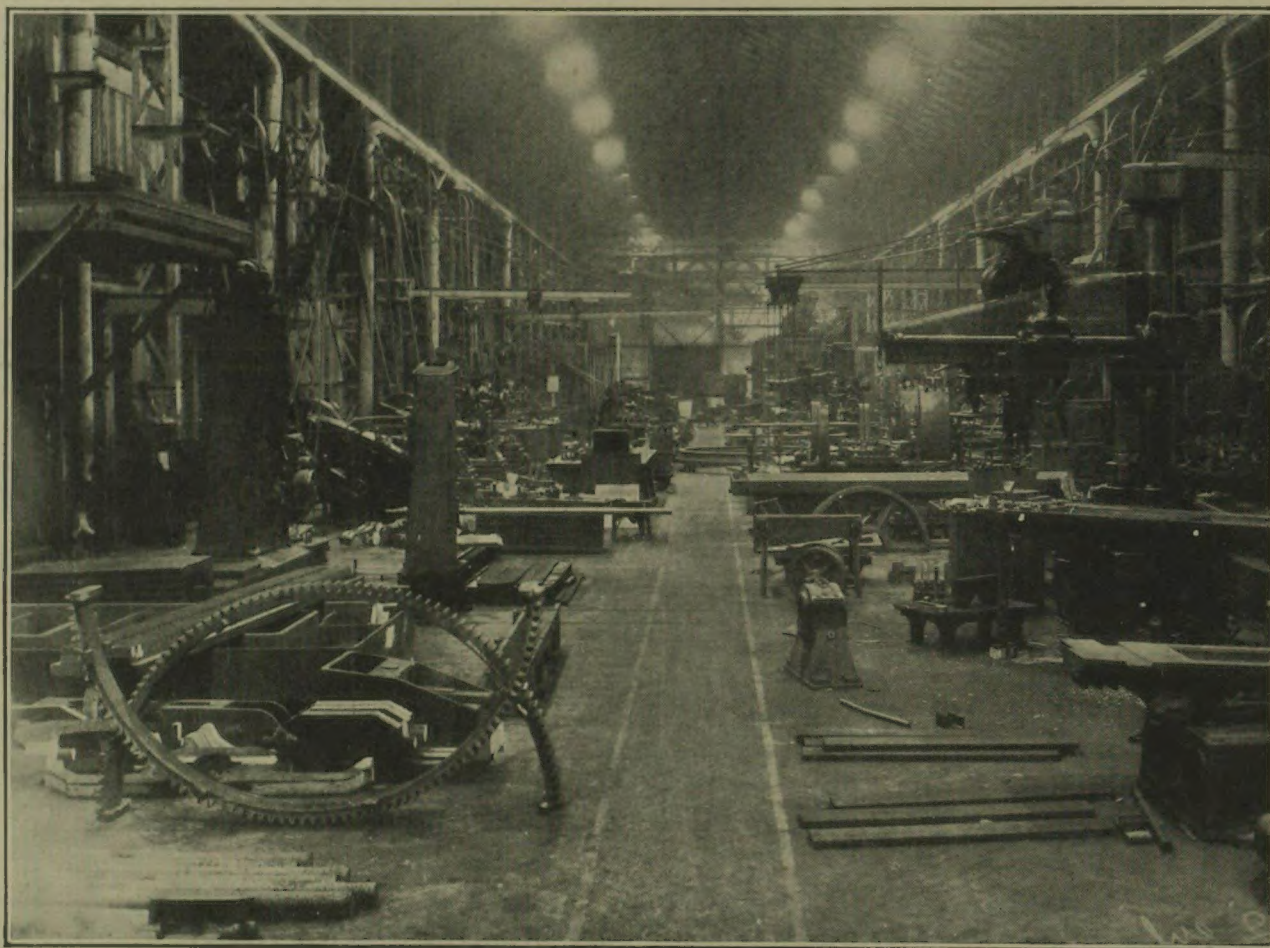
GOOD LIGHTING MAKES MONEY



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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST

SATURDAY, SEPTEMBER 29, 1928.

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A ROYAL DEER-STALKER IN THE HIGHLANDS: THE KING OF SPAIN FORDING A SCOTTISH LOCH.

On the conclusion of his recent visit to Sweden, the King of Spain crossed to Scotland in the Spanish battle-cruiser "Principe Alfonso" to stay for a week or so with the Duke and Duchess of Sutherland at Dunrobin Castle. He landed at the private pier in Dunrobin Bay on September 20. During his visit King

Alfonso went deer-stalking with the Duke, and it was not long before he succeeded in bringing down his first stag of the season. In our photograph he is seen crossing a ford on Loch Choire during one of their expeditions. It was stated that at the end of his stay he would return to San Sebastian.



By G. K. CHESTERTON.

MANY may remember some curious incidents that occurred in Glasgow, some time ago, in connection with the Orange procession in celebration of the Battle of the Boyne. We have no need nowadays to add fuel to so ancient a bonfire; but, considered historically as an antiquity, the affair was not without interest, and, indeed, not without irony. For one thing, it was quaint to be glorifying a tradition largely connected with the plantation of Ireland with Scotch people, in a place where the latest complaint is of the plantation of Scotland with Irish people. Even from the most detached standpoint, it has a certain grim humour as one of the revenges of history. It would perhaps be an exaggeration to regard the growth of the Glasgow Irish as an example of the meek inheriting the earth. But it is at least an example of the poor having their own form of imperial expansion, as well as the rich. And if England is disposed to sneer at a colonial development consisting of paupers, it will be well to remember that some of our own colonial development consisted of convicts. Perhaps the subsequent and legitimate importance of those colonists was another of the revenges of history.

There is another element of irony in the fact of the Irish themselves keeping this slightly ferocious variety of home fires burning. The campaign of the Boyne was fought from this side primarily in the interests of Holland; in a much lesser degree in the interests of England; and certainly not at all in the interests of Ireland. Yet I fear that he who should attempt to arouse wild military passions on the subject in the tulip-gardens of the Hague or on the shores of the Zuyder Zee would be disappointed with his cold reception. And I also fear, or rather hope, that beating the big drum for Schomberg and the Bishop of Derry would awaken almost as little interest in England as in Holland. It is the Irish who have a genius for the perpetuation of these passionate memories; and it is characteristic of the Irish temper that those who lost the battle are, if possible, prouder than those who won it. In a military as distinct from a moral sense, the legend of the battle is, of course, very misleading. As is apparent in Mr. Belloc's book on James the Second, where the matter is treated in strictly military style, the affair was in no sense a full and final engagement. It was a delaying action fought by an army already in retreat; and in this sense, from the strict soldier's standpoint, it must be counted rather a success for the retreating army, which escaped envelopment. But we admit that in such things legends are sometimes truer than truth. The legend of the Boyne remains to attest to a much greater truth: that the religious quarrel in Ireland was long the heart of all the politics of England. We might say that the English Party System was really the Irish Party System. That was the reality in it; and it will be noted that, as soon as the problem of Ireland was withdrawn, the true Party System practically fell to pieces. It is important as one other proof that religion is the reality in politics. It is so much so that we can even base our own politics on somebody else's religion.

But I was reminded of the lingering legend of the Boyne and the loosening ties of the Party System in

England by a very interesting article on the corresponding condition of the Party System in America. It occurred in that very valuable paper called the *Commonweal*; and it took a view of the matter of which the moral is much the same, but in which the order is in some sense reversed. In America, also, of course, they have had plenty of Boyne celebrations, and also plenty of anti-Boyne celebrations. The results were often, in the popular sense, more Irish than anything in Ireland. But this was a transplanted feud, and in that sense a foreign feud; and it is not with that feud that I am concerned here. I am concerned with the relation of Party Systems to the deeper enthusiasms of mankind; and their different relations

mere loss of a religious issue, but rather the appearance of a deeper issue, which is also ultimately though more vaguely religious.

To reduce this criticism to a sort of shorthand, it suggests that the Party System is being ousted by something that may be called the Puritan System. That is, by a general appeal to all the Puritan religious bodies of America to push through all sorts of moral legislation, by Federal authority and in defiance of State rights and local conditions. Now this sort of substitute for a Party System is a thing to be watched even more suspiciously than a Party System. It always consists of taking a very contro-

versial view and then declaring that it is beyond controversy. It always pleads for something that is "above Party"; for something which is really even more partisan than Party. Instead of frankly recognising that the Democrat is against Protection and that the Republican is in favour of Protection, it calmly declares that every pure and high-minded citizen is in favour of Prohibition. For my part, I prefer Boyne water to this universal deluge of water invoked by the water-drinker. Instead of the Boyne flowing in its natural course and channel and separating two consistent and courageous armies, with the Orangemen on one side and the Nationalists on the other, the Boyne begins to resemble the Nile; it overflows its banks and inundates the country, washing out frontiers and removing landmarks. The spirit of the Boyne, the spirit of one-sidedness and pride and unhistorical prejudice, merely becomes an undisputed thing instead of a disputed thing. Narrowness itself becomes broad, broad enough to make everybody narrow. Instead of recognising, as even the poor old faction fighters did, that men do differ in their ideas, it insists that all men agree in their ideals. All men do not agree in their ideals. It may be a Puritan's ideal that a Puritan central government should regulate private freedom; but it is not my ideal; nor is it humanity's ideal. We do not even regard it as an ideal too high for us, but as a slavery too low.

I have written against the evils of the Party System for a great part of my life; I have written against them often enough in this paper, as well as others. But I think it will be a very bad thing if the Party System is replaced, not by liberty, but by slavery, and especially by slavery to a sect. It were better that honest fighters should look up at the Green and Orange flags of a Boyne battle than that they should not only look up at the Blue Ribbon of teetotalism, but identify it with the universal blue of heaven. Prohibition, of course, is only one example of many moral fads that would be imposed by such a minority;

but it serves to illustrate the principle. These men have a perfect right to say that their fad is sincere; but they must not expect everybody to say it is self-evident. They must not identify it with moral idealism as such, or suppose that nobody can oppose it unless he is a cynic or an anarchist. And that is the sort of universal prejudice that seems threatening to replace the double and divided prejudices of the parties. The danger exists in England as well as America; for it is a result of the modern muddle about morality and reason. I suspect the Two Party System. But a One Party System can be quite as partisan.

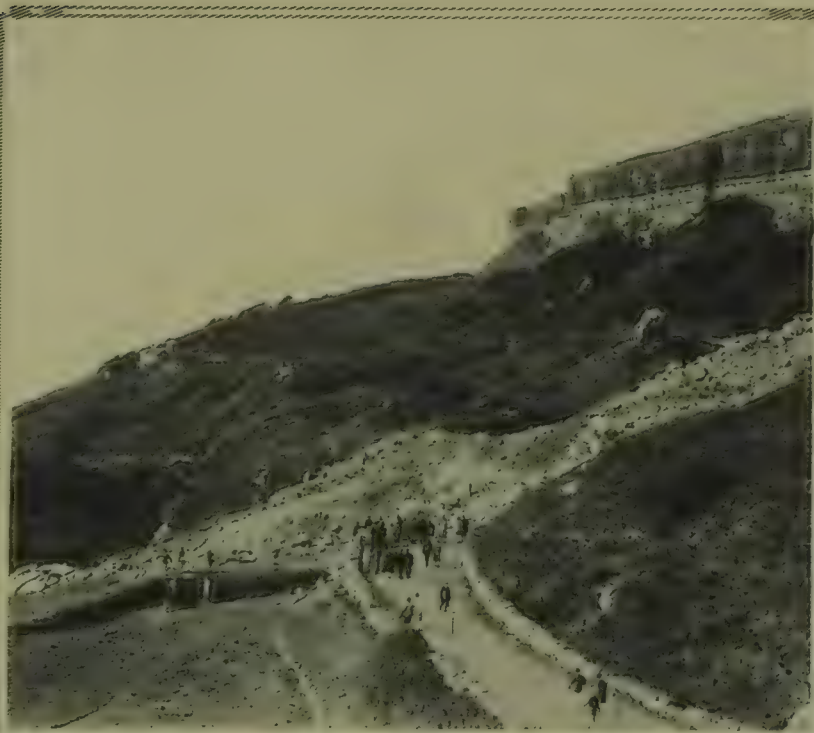


AN EXAMPLE OF A EUROPEAN MASTERPIECE THAT HAS NOT GONE TO AMERICA: REMBRANDT'S PORTRAIT OF HINDRICKJE STOFFELS, RECENTLY BOUGHT BY LORD MELCHETT FOR £40,000.

This famous Rembrandt portrait is one of three he painted of his servant, Hindrickje Stoffels, and was recently in the possession of the Huldshensky Collection in Berlin. From thence Messrs. Duveen Brothers bought it for £37,500 and resold it to Lord Melchett (formerly Sir Alfred Mond) for £40,000. Sir Joseph Duveen is reported to have said in an interview: "Lord Melchett has undoubtedly saved the picture for England, for we could have found many ready purchasers at an even higher sum in America. If only a few other public men would follow the example of Lord Melchett, we should have little to fear from our Transatlantic rivals. There appears to be a new body of wealthy collectors springing up who seem prepared to compete with American collectors for the masterpieces." Another portrait of Hindrickje Stoffels exists in English possession at the Dulwich Gallery.—[By Courtesy of Messrs. Duveen Bros.]

are rather interesting. In America, to use an American phrase, a sect is not so sectional. These enthusiasms are present, but they are also omnipresent. There are plenty of Irishmen, but there is no Ireland. There is no distinct province that is substantially Catholic or Celtic, or whatever the historical test may be. But, perhaps for this very reason, America can hardly leave one body, as we have left Ireland, to work out its own destiny; though there will always be a strong doubt whether it would not have been better for the world if it had left the Southern Confederacy to do so. The consequence seems to be that the weakening of the American Party System has not meant the

THE VENTNOR LANDSLIDE: FALLS OF CLIFF BLOCK A FAMOUS DRIVE.



THE GREAT ISLE OF WIGHT LANDSLIDE: THE UNDERCLIFF DRIVE BLOCKED BY AN IMMENSE MASS OF FALLEN CLIFF—A VIEW FROM THE VENTNOR SIDE TOWARDS BLACKGANG, WITH SPECTATORS DISREGARDING A DANGER NOTICE.



WHERE MANY THOUSANDS OF TONS OF ROCK, SHALE, AND CLAY HAVE FALLEN ACROSS THE UNDERCLIFF DRIVE BETWEEN VENTNOR AND BLACKGANG—A VIEW OF THE DÉBRIS FROM THE BLACKGANG SIDE.



WITH ITS GARDEN COMPLETELY FALLEN AWAY AND A LENGTH OF WATERPIPE LEFT HANGING IN THE AIR: A COTTAGE IN A PERILOUS POSITION ABOVE A LANDSLIDE IN THE ISLE OF WIGHT.



WHERE LAND COULD BE SEEN MOVING AND FISSURES OPENING: HOLIDAY-MAKERS IN THE DANGER ZONE ON THE BLACKGANG SIDE OF THE FALL ACROSS THE UNDERCLIFF DRIVE.

Enormous falls of cliff took place, on September 19 and 20, at Niton, on the south coast of the Isle of Wight between Ventnor and Blackgang, and the beautiful Undercliff Drive from Ventnor to Chale was blocked for some 200 yards by a vast mass of rock, shale, and clay. Disturbances of the soil continued, and at times acres of land could be seen moving, while fissures were opened in the ground and trees were uprooted and overturned. It was stated a few days later that further great falls of cliff were expected. The road was officially closed, but in spite of warning notices holiday-makers and sightseers crowded to the spot and stood in the danger zone, some of them in the line which the next fall

of cliff would take. Explaining the cause of these subsidences, a "Times" correspondent writes: "It is a double spectacle—the fall of cliff and the slowly slipping piece of hillside. The 'slip,' as it is called locally, is a familiar occurrence in this district, since this land, which rests on a stratum of blue gault sloping from the cliffs towards the sea, often cracks and slips when quantities of water get down to the clay. The present landslide is supposed to be due to the heavy rains of last winter, but the falls of cliff have given it a greater impetus. . . . The throwing of this tremendous weight on to the slope started the upper strata moving fairly quickly in the 'blue slipper,' the local name for the gault layer."



MASKS IN BARBARIC RELIGIOUS RITUAL:

A CUSTOM AS OLD AS THE STONE AGE STILL PRACTISED AMONG PRIMITIVE RACES OF TO-DAY.



By CLARK WISSLER, Curator-in-Chief of Anthropology, American Museum of Natural History, New York. (Abridged, by kind permission, from an Article in the Museum's Magazine; "Natural History.")

THE use of "false faces," or masks, is an old trick of the human race. The museum visitor, viewing the weird and often grotesque masks on exhibition, may be moved to speculate as to the meaning of these caricatures, and to wonder why so much space is allotted them. For example, an exhibit concerning the Iroquois Indians of New York is certain to contain a number of curious masks, because these Indians maintain a unique society for men known to us as the False Face Society.

There is something impressive in Iroquois "false faces"; they have a striking individuality, especially in the treatment of the eyes and the mouth. Carved from single blocks of wood, with cavernous eye-holes, strong nose, and protruding lips, the face framed in with long hair falling loosely from a wig; such images peering from the shadows of the open fire, around which Indians love to gather, impress themselves too deeply upon the mind to be forgotten. Those of our readers who saw the play "Hiawatha," as presented some years ago, or the film made from it, will recall the striking entry of the False Face dancers, their slouching gait, and above all, their strange, awful mien. But the Iroquois are not the only Indians who use masks; on the contrary, the practice is widespread. The totem-pole makers of Alaska and Vancouver Island also are celebrated for their wooden masks, which far excel in variety and size those of the Iroquois.

The masks of the Iroquois represent faces essentially human, whereas these larger masks of the totem-pole makers depict animal and bird monsters. Not infrequently the jaws of these masks are hinged so that the dancers can open and close them at will, and often, when the mouth of the mask is opened in this way, a human face appears within. Throughout the myths of primitive folk runs the idea that those who have power can change at will from human to animal form and back again. Certain large wooden masks of the Indians of Vancouver Island are so constructed that the dancers are able to demonstrate a supernatural transformation of the mythical raven into a person; the outward forms of these masks represent the raven, but, when concealed cords are pulled, the wearer of the mask opens the raven face, and that of a human appears inside. Few peoples have carried this idea out so ingeniously in the construction of their masks as have these wood-carving Indians of Alaska and the Canadian Coast.

However, it was not alone the totem-pole-carving Indians of Vancouver Island and Alaska who indulged in such impressive and picturesque pastimes, for the Aztec of Mexico, their predecessors, and the prehistoric Maya of Yucatan seemed to have specialised in masks. In present-day China, India, Java, one meets with processions and festivals in which masked figures play the chief rôle, for the most part survivals of ancient customs. Often when observing a custom so widespread as the use of masks, the thought arises that here is something of special importance in the life of man, and a custom whose beginning dates back to the dawn of civilisation. At any rate, a custom that appears to be world-wide and ancient seems to be worthy of serious study.

Turning again to the Iroquois Indian False Face Society, we note that there are in this company at least four classes of false faces; doorkeeper faces, those worn by doctors when treating the sick, the beggar masks, and what are spoken of

as secret masks. Many individual masks have names according to the mythical being they represent, usually certain stone giants that play a large rôle in the beliefs of these Indians.

In a general study of masks, the first questions to arise are: "What place do masks hold in the interest of primitive peoples? What kind of ideas

We may think that the people who made and used these masks were infantile in their interests, so far benighted as to be beyond understanding. This is in keeping with one of our bad intellectual habits—viz., attributing our own ways of thinking to the savage mind. Because we put no value upon masks, tolerating them only in light, frivolous associations, we fail to see how savages could regard them otherwise, even such savages of ancient Europe as were our ancestors.

When seriously used, masks are part of the regalia worn in savage ceremonies, chiefly religious. Such ceremonies may have many features, but most of them possess regalia and a ritual in which are songs and dances. Here, again, we often misjudge the savage, for to us a dance is anything but religious, and so his dancing upon such occasions, if it does not shock us, at least provokes pity for his lack of understanding. On the other hand, anthropologists who specialise in the study of primitive life find in the regalia, songs, and dances what they regard as important data for the understanding of human life.

No matter to what part of the world we turn, we find the belief that these ceremonies, songs, and dances were not designed by man, but were given to him ready made, and in some mysterious fashion, just as in the case of the Iroquois Indian who started the False Face Society. Someone, at some

time—usually in the good old times now passed—met a supernatural being who taught him the whole ceremony.

Naturally rituals and symbolic procedures believed to have originated with mythical beings cannot well be demonstrated except through the impersonation of these mythical beings. The wearing of a mask is the usual method of impersonating these mythical human beings or their animal counterparts.

That dancing with an animal mask is an old, old custom, is shown by certain Stone Age pictures upon the walls of caves in France. Assuming that these masks originally developed from a simple beginning, we may properly ask as to the nature of that simple first step. Thus it has been proposed that masks were first the heads of animals; again, a device for frightening children, an outgrowth of designs upon shields, painted designs upon the face, etc. All of these guesses are plausible, but, as no record of the beginnings of the mask have come down to us, there seems little hope of finding the truth about the matter. We can, however, conclude that it is an old custom, known in some form to most peoples.

Yet, though we may never be sure of how masks came to be so widely used, it is not difficult to see that they offer a medium for art expression. We have referred to the Indians of Alaska, experienced carvers of wood, who have produced a number of masterpieces many of which, though usually grotesque, are highly realistic. But for richness in conception and wealth of detail nothing seems to surpass the turquoise mosaic masks of the Aztec (illustrated in an earlier issue of this paper).

Wherever used, the mask is intended to represent a spirit, or a supernatural being, and is thus an aid to the impersonation of these mythological personages. The primary association of the mask is therefore with serious religious practices, rather than with entertainment and æsthetic effects, suggesting that the masked dances and stage effects of civilised peoples also have a serious religious background.



MASKS IN "MEDICAL" EXORCISM AND INITIATION RITES: TWO CEREMONIES OF THE NAVAHO INDIANS REPRESENTED IN MODELS.

On the left a man masked to represent a god is driving out disease by shaking his rattle over the patient. The naked youth on the right is a novice undergoing an initiation rite, and one of the operators is seen wearing a feathered mask.—[By Courtesy of "Natural History" Magazine, New York.]

and beliefs are associated with them?" If we begin with our own civilisation and time, we see the mask as a frivolous object; the clown or the silly buffoon may use it to heighten his grotesqueness; children and young people may use masks on fête days to amuse adults and to frighten the timid. Occasionally they are still used upon the stage when some of our ancestral folk-lore is to be enacted.



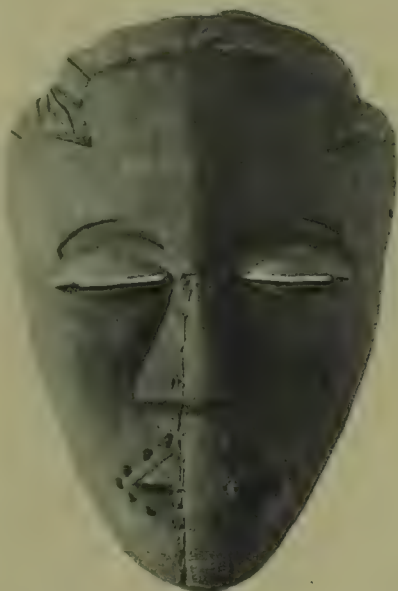
"CARVED FROM SINGLE BLOCKS OF WOOD": CURIOUS MASKS WORN BY THE UNIQUE "FALSE FACE SOCIETY" AMONG THE IROQUOIS.

The Iroquois Indians of New York maintain a unique society for men known as the False Face Society. These masks are carved from single blocks of wood, with cavernous eye-holes, strong nose, and protruding lips, and are framed in long, loosely falling hair.

By Courtesy of "Natural History" Magazine (New York.)

MASKS AS "REGALIA OF SAVAGE CEREMONIES."

GROTESQUE "FALSE FACES" FROM MANY LANDS.



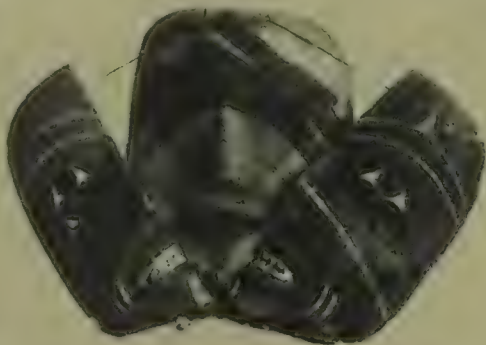
A BAKUBA MASK FROM AFRICA, SHOWING A CURIOUS VERTICAL BAND OVER NOSE AND MOUTH.



A CEREMONIAL MASK OF A NORTH PACIFIC COAST TRIBE: ANIMAL EARS AND BIRD-LIKE BEAK.



A SMILING MASK FROM JAVA: A CONTRAST TO THE FEROCITY OF THE GROTESQUE EXAMPLE ADJOINING.



A DOUBLE MASK FROM BRITISH COLUMBIA: THE HINGED HALVES OPENED TO REVEAL A FACE WITHIN.



AN IROQUOIS MASK: A TYPICAL SPECIMEN OF THOSE CARVED FROM A SINGLE BLOCK OF WOOD, WITH PROTRUDING LIPS.



A DOUBLE MASK USED BY THE HAIDA INDIANS: THE TWO SIDES OPENED TO SHOW THE WEARER'S FACE.



AN ANIMAL MASK FROM CENTRAL AFRICA: A SURVIVAL OF A TYPE SHOWN IN STONE AGE CAVE PICTURES.



ANOTHER IROQUOIS MASK: A SPECIMEN OF ONE OF FOUR DIFFERENT TYPES USED BY THE "FALSE FACE SOCIETY."



A BAMPENDE MASK FROM AFRICA: A CONVENTIONALISED DESIGN WITH SHIELD-SHAPED FACE AND POINTED CHIN.

The interest of the grotesque masks devised by barbaric races, as Mr. Clark Wissler points out in his article abridged on the opposite page, lies in their association with primitive religion, their wide distribution, and the great antiquity of their use as "regalia in savage ceremonies" or in native dances. Masks originated, it is suggested, in the impersonation of mythical beings who figure in folk-lore and legend. Those used by the False Face Society of the Iroquois Indians, of which several examples are illustrated, were divided into several types—those of

doorkeepers, medicine men, beggars, and "secret" masks. While the Iroquois masks represent grotesque human faces, those connected with totem worship in Alaska and Vancouver Island often take the form of animals or birds. Sometimes the jaws of masks are hinged so that the wearers can open and close them as desired, and when they are opened a human face appears within. A number of other masks, from various countries, are shown on pages 542 and 543, including those worn by a group of Iroquois dancers.

MASKS AS A MEDIUM OF ART: A "CARNIVAL OF DEMONS."



A BELLA COOLA MASK CLOSED: ONE OF A TYPE MADE IN TWO HALVES, HINGED TO OPEN.



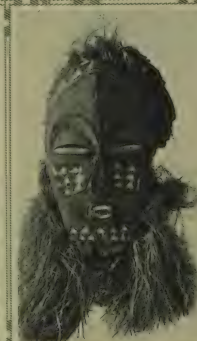
A MASK FROM BAKETE: AN ORNATE AFRICAN TYPE SUGGESTIVE OF A JEWISH HIGH PRIEST.



A BELLA COOLA MASK FROM BRITISH COLUMBIA: A STRIKING EXAMPLE WITH A ROUND DECORATIVE BORDER.



A FESTIVAL MASK FROM JAVA: A DECORATIVE COMBINATION OF THE GROTESQUE AND THE REALISTIC.



AN AFRICAN MASK FROM KASENGA: AN EXAMPLE OF CURIOUS FACE MARKINGS WITH SMALL TRIANGLES, WITH GRASS BEARD.



INDIANS OF THE IROQUOIS FALSE FACE SOCIETY ENTERING A DANCE LODGE: "A MOST WEIRD AND SAVAGE SPECTACLE."



A KORYAK MASK FROM SIBERIA: A REMARKABLE COMBINATION OF A BIRD'S BEAK WITH ANIMAL EARS AND HUMAN EYES.



A CHINESE CEREMONIAL MASK: A CONTRAST TO THE PRIMITIVE TYPES WITH ITS EXPRESSIVE FACE AND SENSE OF CHARACTER.



A JAVANESE FESTIVAL MASK: A HUMOROUS EFFECT GAINED BY THE SIMPLE DEVICE OF UPTURNED EYES.



ANOTHER BELLA COOLA MASK FROM BRITISH COLUMBIA: A DIFFERENT TREATMENT OF THE CIRCULAR DISC.



WITH A TYPE OF MASK WORN BY INDIANS OF ARIZONA AND NEW MEXICO: A KACHINA DANCE COSTUME.

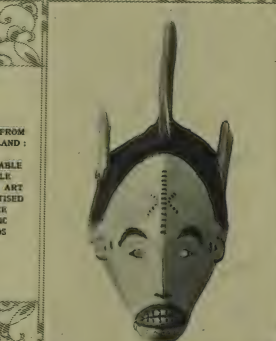
"FALSE FACES" FOR IMPERSONATION OF MYTHICAL BEINGS.



A WEST AFRICAN MASK: A CURIOUS OBLONG FACE WITH A FLAT-TOPPED HEAD.



A BELLA COOLA MASK OPEN: ANOTHER SPECIMEN OF THE HINGED TYPE SEEN IN THE OPPOSITE LEFT-HAND CORNER ILLUSTRATION.



A MASK FROM NEW IRELAND: A REMARKABLE EXAMPLE OF THE ART AS PRACTICED IN THE PACIFIC ISLANDS.



A TIBETAN MASK: A DECORATIVE GROTESQUE WITH INDICATIONS OF A SENSE OF HUMOUR.



A CEREMONIAL MASK FROM VANCOUVER ISLAND: ONE OF A GREAT VARIETY CARVED IN WOOD BY MAKERS OF TOTEM POLES.



A NEW IRELAND CEREMONIAL MASK: A QUANT PRODUCTION FROM AN ISLAND NEAR NEW GUINEA.



A WOODLAND INDIAN MASK: A SPECIMEN SUGGESTING THE MAN-IN-THE-MOON WITH A FEATHERED HEAD-DRESS.

The use of masks for ritual and festive purposes is one of the oldest of human customs all over the world. It is found represented, for example, in Stone Age cave pictures, in the art of ancient Egypt, and, in perhaps its most elaborate form, among the relics of the Aztec and Maya civilisations in Central America. On page 540 of this number we give an article on the subject by Mr. Clark Wissler, who points out that the mask was, in its origin, associated with religious rites rather than with entertainment, though nowadays it is regarded rather as a toy, or as an adjunct to festivities and theatrical productions. "The reader interested in the artistic aspect of masks," writes Mr. Wissler, "and their relation to the theatre, should look up that interesting book by Kenneth MacGowan,

ILLUSTRATIONS BY COURTESY OF "NATURAL HISTORY"

'Masks and Demons,' in which 'are many good illustrations of masks, with descriptive notes.' As the above photographs show, there is an immense variety in the style and artistic quality of masks in different countries, ranging from the crude travesties of human faces made by African natives to the highly developed art of China. Masks are especially popular among the North American Indians, and Mr. Wissler mentions, in particular, the Iroquois False Face Society, some of whose members are seen above entering a dance lodge. "The scene in one of these lodges (we read) dimly lighted by fires which illuminate the performers, presents a most weird and savage spectacle when the masked dancers issue forth and go through their barbaric pantomimes. A white man can only liken it to a carnival of demons."

MAGAZINE, NEW YORK. (SEE ARTICLE ON PAGE 540.)

BOOKS OF THE DAY.

Wales teed off the other day from the top of the Great Pyramid, it would have enhanced the spectacular quality of his drive had he managed to hole in one on the head of the Sphinx. That is a "riddle" still open to golfers, but at any rate the royal effort may help toward the solution of a larger enigma which Egypt propounds to British statesmen. The presence of the Prince and his brother at Cairo, like King Fuad's visit to England last year, will have tended to ease the Anglo-Egyptian problem.

How these personal and social occasions affect the political scene, in the land of the Pharaohs as elsewhere, may be gathered from a passage in "GREAT BRITAIN IN EGYPT." By Major E. W. Polson Newman, F.R.G.S., author of "The Middle East," and "The Mediterranean and Its Problems." Foreword by General Sir John Maxwell, P.C. With sixteen half-tone Plates and two Maps (Cassell; 15s.). "The King of Egypt (we read) came as the friendly Sovereign of a friendly independent Power. . . . The honour accorded to King Fuad, together with the genuine pleasure with which his Majesty was received in England, dissipated certain misunderstandings regarding our attitude towards Egypt, and showed the Egyptians that we hold both them and their country in a high degree of respect. The visit poured oil on troubled waters." And again: "When the King returned to Egypt . . . from Alexandria to Cairo his journey was a triumphal progress. This national welcome was quite unexpected. It was what the King represented that appealed so strongly to those thousands of Egyptians who thronged to welcome him on his return from Europe, where he had received the honours similar to those paid to the monarchs of first-class Powers."

Major Newman's book strikes me as an admirably clear and impartial account of Anglo-Egyptian relations from the time of Ismail Pasha till now. Typical of his conciliatory spirit is his estimate of Zaghlul Pasha. "His character and personal charm made him liked by average Englishmen. Even at the time of his bitter attacks on Great Britain he was always 'Zaggers.' . . . He did a great work in Egypt in spite of his periodic indiscretions." Sir John Maxwell commends the book as an "important contribution to Egyptian literature," viewing the political problem from a new angle, and acknowledging that "the Egyptians themselves have some right to their point of view." At the same time, Sir John upholds our own, and maintains that the British occupation since 1882 has been beneficial, for "we have removed grave abuses" and ameliorated the lot of the fellahin. "Major Newman's criticisms (he adds) are so just and broad-minded that I hope someone will make a good Arabic translation of this book, so that the Egyptians may learn that the faults are not wholly on our side."

Under Mehemet Ali, who in the 'forties "laid the foundation of modern Egypt," the lot of the native labourer was hardly a happy one. "The canal at Alexandria was built by the forced labour of the fellahin with 20,000 casualties, and Mehemet Ali was with difficulty prevented from using stone from the Pyramids for the construction of the barrage." Another allusion to the scene of the Prince's golfing exploit occurs under date 1875. After Ismail had sold his last security—his founder's shares in the Suez Canal—to Disraeli's Government for £4,000,000, "the Khedive provided a notable example of his extravagance by entertaining the Commission to a luxurious banquet at the Pyramids."

Among the "grave abuses" which British rule has removed in Egypt was the use of the *curbush*, presumably a kind of dog-whip, applied on the bastinado principle to the soles of a fellah's feet as a reminder that his "income tax" was overdue. It was abolished, at the instance of Lord Dufferin, in 1883, but "even in 1891 Lord Cromer was not prepared to say definitely that the use of the *curbush* and other forms of torture had absolutely ceased." Grumbling as we do already at the insistence of Somerset House, no "fellah" here would enjoy the implement, but, curiously enough, the Egyptians seemed sorry to lose it. Its sudden suppression, "among a people long accustomed to the use of the whip, increased, for the moment, the difficulties of governing the country. It was regarded as a sign of Government weakness." Major Newman adds: "I honestly believe that the Egyptian fellah would prefer a daily beating to the exaction of a single piastre."

Even the mentality of a people that, when in arrears, "likes to be licked," could hardly justify certain methods

of tax-gathering of which we read in a book named "WITH THE FOREIGN LEGION IN SYRIA." By John Harvey (Hutchinson; 12s. 6d.). I prefer not to go into details about the terrible story he tells of an air raid and massacre at a Syrian village, beyond quoting his final comment: "The authorities had no more trouble with unwilling taxpayers in that neighbourhood." The author joined the French Foreign Legion in 1925, and fought in the Druse campaign. Afterwards, he tells us, he was sentenced to eight years' imprisonment for desertion, and it will be recalled that, after serving eighteen months, he was released through British representations. The whole book is brutally frank, and I wish some of it could be proved to be at least exaggerated. His description of the terms of his enlistment, of service conditions in the Legion, treatment of war prisoners, and tortures witnessed in the citadel of Damascus, constitute an indictment which every lover of France would be glad, if possible, to see refuted. Assuming that it might be sustained, however, we may still

Alexander III:

"In a few days' time we shall have the Prince of Wales here. I am not at all enchanted by the thought of his unexpected visit. . . . Allah send him to hell, as the Turks say, and let him be content with carrying on his intrigues behind the scenes."

Covering, as it does, the events of half a century on a moderate scale, the book makes no attempt to describe the Great War in any detail—in fact, the war claims only five out of twenty-six chapters, including those devoted to its causes, immediate preliminaries, alliances, and the peace treaty, which is discussed from the contemporary point of view, as appears from a reference to President Wilson as being still alive. The author's object has rather been to outline the whole record of the Third Republic and to discuss its merits as a permanent institution. He points to its durability contrasted with other régimes since the Revolution, and to its successes in foreign diplomacy and colonial expansion, as well as in preparing France to resist and survive the greatest shock in her history.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, Strand, London, W.C.2.

remember that there are dark places in the records of every colonial administration, due rather to individuals than to systems, and not necessarily to be regarded as blots on a national escutcheon.

I turn with relief to a book which reveals the true splendour of modern France, and her wonderful recovery since the *débâcle* of 1870. "THE THIRD REPUBLIC." By Raymond Recouly, translated from the French by E. F. Buckley (Heinemann; 12s. 6d.), forms the eighth volume in the National History of France, edited by Fr. Funck-Brentano, and traces, in a lucid survey, the course of French history from Sedan to the Treaty of Versailles. The volume is of especial interest to English readers, of course, as giving the French view of the Entente Cordiale and its growth into the great companionship-in-arms. Naturally, in this part of the book, tribute is paid to the influence of King Edward, and there are some quotations from letters which I do not recollect having seen anywhere else.

"His sympathy with France and Frenchmen," we read, for example, "was as great as his mistrust of Germany, and above all of its sovereign, his own nephew. . . . The future Kaiser wrote (in 1885) to Tsar

and the economic interests of Germany lies one of the most dangerous political situations of the near future."

Comparisons have often been drawn between post-war Europe and post-Napoleonic Europe. A delightful book into which I have been dipping, with a view to future notice, is "THE SWORD OF STATE." Wellington after Waterloo. by Susan Buchan (Hodder and Stoughton; 10s. 6d.). Other notable works relating to the last century, one critical, the other reminiscent, are—"THE VICTORIAN ILLUSION." By E. H. Dance (Heinemann; 12s. 6d.), and "THE LININGS OF LIFE." By Walburga Lady Paget. With twenty illustrations (Hurst and Blackett; two vols.; 21s. each). Going further back in history, I may also have something to say about two attractive books on the ever-romantic Stuarts—"THE TRIAL OF CHARLES I." Edited by J. G. Muddiman. With Foreword by Lord Birkenhead. Illustrated (Hodge; 10s. 6d.), a new volume in Notable British Trials; and "JACOBITES OF ABERDEENSHIRE AND BANFFSHIRE IN THE '45." By Alistair and Henrietta Tayler. Illustrated (Aberdeen: Milne and Hutchinson; 9s. 6d.), an excellent contribution to local history. C. E. B.

A MEASURE OF
CORN FOR
A MEASURE OF
LOCUST COCOONS:
NIPPING
A PLAGUE IN
THE BUD.

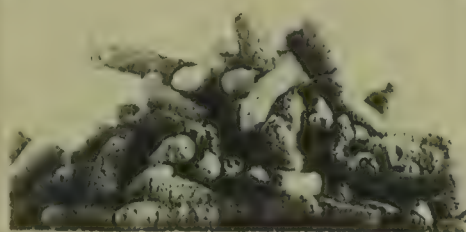


SACKFULS OF LOCUST EGGS BROUGHT IN TO THE FRENCH AUTHORITIES OF ONE DISTRICT FOR DESTRUCTION: THE RESULT OF AN ANTI-LOCUST CAMPAIGN IN ALGERIA.



PREVENTION IS BETTER THAN CURE: A PIT NEARLY FULL OF UNHATCHED LOCUST EGGS AWAITING DESTRUCTION.

LOCUST "COCOONS" OF EARTH: (ABOVE) A MASS OF COCOONS; (BELOW) ONE SHOWN LIFE-SIZE, WITH THREE EGGS VISIBLE READY TO HATCH OUT WHEN MOISTENED BY RAIN.



PRELIMINARIES TO DESTROYING THE COCOONS: MEASURING THE QUANTITY BROUGHT IN, WITH A VIEW TO FIXING THE REWARD GIVEN TO THE NATIVE COLLECTORS.



THE REWARD OF DILIGENCE IN COLLECTING LOCUST COCOONS: ALGERIANS RECEIVING FROM THE FRENCH AUTHORITIES A MEASURE OF CORN IN EXCHANGE FOR EVERY MEASURE OF COCOONS BROUGHT IN.

Since the time of Moses the countries on the south coast of the Mediterranean have lived under that terrible curse, which shows periodically like a heavy dark-grey cloud on the horizon—the devastating locust swarm. In 1927 attempts were made in Algeria to exterminate the swarms as they flew with flame-throwers

manipulated by French officials. But such measures were, at best, merely palliatives. The French authorities have decided to go to the root of the trouble and anticipate it by an organised campaign on the undeveloped eggs of the locust. These eggs are always found underground encased in a "cocoon" of dry earth, which makes them easy of perception to native workers of the soil. By a simple system of rewards—a double decalitre of corn in return for the same amount of cocoons brought in—the French have enlisted the services of the native population. The success of their efforts is indicated in our photographs, and promises, if not the total extermination, at least a limitation of the ravages of these insect plagues.

The World of the Kinema.

By MICHAEL ORME.

THE FILM SOCIETY.

ON the eve of its fourth season, the Film Society can look back on its past achievements and forward to its coming activities with justifiable pride. It can, too, recapitulate its avowed purposes, and feel with satisfaction that it has not only stuck to them—in itself a sufficiently rare occurrence—but also realised them to an astonishing degree. The society was established in order to give the film-going public—at least, those of it who have the progress of the kinema

than one occasion when some scientific film has furnished illustration for learned discourse. Furthermore, the early efforts of the film-makers, some of them very rare, even unique, copies, which the society has secured, must form a pretty complete history of cinematography by now.

The forthcoming season opens on Oct. 21, at the New Gallery Kinema, which has once again been placed at the society's disposal for its Sunday performances. The list of films already announced holds out a promise

of much interest. It includes Russian films, such as "The Mother," directed by Pudovkin from a story by Maxim Gorky, and several Cavalcanti productions: "En Rade," "Rien que les Heures," and "La Petite Lilie." An Ibsen film, "The Wild Duck," directed by Lupu Pick—who recently carried off the acting honours in Fritz Lang's latest film, "The Spy"—should reveal several new aspects of the film-producer's art. An early film with Rudolf Klein-Rogge ("The Stone Rider") and another directed by Lubitsch, with Pola Negri, called "Die Bärkatze," of which I have heard very good reports in Germany, will probably form a striking contrast to the French films—"Voyage au Congo," of André Gide, and "Don Juan and Faust," an early film of

A FINE ARCTIC FILM AT THE PLAZA.

In the year 1913 the explorer Vilhjalmur Stefansson led an expedition of scientific exploration into the Arctic Circle. Disaster overtook him and his party. His ship sank beneath its ever-growing burden of ice. When the ice-pack began to break up, eight men left the main body of the expedition and landed eventually on a lonely island, one of the grim fortresses of the North, christened Herald Island.

It was to discover the fate of these eight men, from whom no message had ever come, that the brothers H. A. and Sidney Snow set out many years later, equipped with all the necessary weapons for their journey, harpoon, gun—and camera. They have brought back a travel picture of rare beauty and unusual interest. They were, moreover, successful in their tragic quest, and the ultimate solution of a fifteen-year-old mystery lends to the whole picture a poignant quality unusual in a film of this nature.

We know that the goal of the expedition lay in a forlorn island and an unnamed grave. We know that, for all the diversion and the danger of sport by the way, the sturdy little ship was scrunching with dogged determination through the rapidly massing ice to probe, if possible, one of the secrets of the snows, and the knowledge creates a feeling of suspense wherein lies the essence of true drama.

Though many fine films of snow and icebound regions have been brought to the screen of late years, each one seems to reveal new splendours. "Stella Polaris" is no exception. The strange majesty of the Arctic belt, with its palaces and ramparts of ice, the implacable cruelty of the frozen seas slowly closing in on the venturesome vessel held in its clutches, the stark desolation of it all, is seemingly changeless, yet ever new. The whale and bear hunts provide sensational thrills, and I am grateful to the brothers Snow for finding new aspects of their white wonder. Finally, Herald Island is reached, and in the lee of a sheltering cliff all that is left of the eight ill-fated pioneers. In seeking that shelter, with its danger of avalanche and drift, instead of remaining in the open, the men made a tragic mistake, as is explained in an illuminating little "movietone" prologue spoken by Stefansson himself. I could have wished that the "movietone" effects had been confined to this short speech, for frankly the tremendous din of synchronised sound-effects and musical accompaniment is as shattering to the ear as to the atmosphere of the picture. This movietone vehemence is the only fault I have to find with a picture which, shown on the Plaza's enlarged and finely grained new screen, cannot fail to impress.



LUMBERING OVER THE ICE-FLOES AT INCREDIBLE SPEED: "NANO," THE POLAR BEAR, IN "STELLA POLARIS," A NEW FILM OF ARCTIC ADVENTURE, AT THE PLAZA THEATRE.

at heart—a chance of seeing films of interest and merit not otherwise available to it. The society's programmes cover a wide field, and by no means insist on that terrible bugbear, Art with a capital "A"; so that its further purpose of acting as a supplementary body to the commercial film world by a bolder and more experimental policy than the prudence of the box-office dictates has been admirably fulfilled. Inevitably, rounding the circle, the growing interest in good films thus stimulated has resulted in an equal growth of discriminating audiences, audiences that can and do appreciate the best the screen can offer them. Without the Film Society, I doubt whether such pictures as the amazingly vital "Berlin," the exquisite silhouettes from Lotte Reiniger's clever fingers, "Cinderella," or Paul Leni's richly fantastic production, "Waxworks," would have attained to public exhibition. It was, indeed, the society's choice of the last film for its initial performance that brought Paul Leni into the limelight of publicity and proved a stepping-stone to his later, most successful career at Hollywood. Yet another of the society's productions, "Tartuffe," will reach the general public in the near future. This, like several of its predecessors, was made some years ago, and would probably have been left in the twilight of its tin for many more years to come if the society had not released it.

Emerging thus triumphantly from its three seasons, with flaunting feathers in its cap and its budget-sheet showing a balance on the right side, the Film Society might well excite the envy of its near relations, the play-producing societies, who could, with reason, point out that, whilst they tread in a worn and unprofitable furrow, the Film Society gaily tills a practically virgin field. That is undoubtedly so. It is the Mecca of the "earnest student" of the kinema, the lode-stone of the thinking film-goer. Its council includes the names of film-experts, progressive exhibitor, producer, and artist. It possesses in its secretary, Miss Harvey, one of the best organisers and most level-headed "film-fans" it is possible to find. With so many assets, it might easily have slipped into the restfulness that laurels sometimes engender. Fortunately, its council and its secretary are genuinely interested in the progress of the film as an entertainment and the development of its usefulness in scientific and educational spheres. It is encouraging to learn that its library has been called upon on more



"NANO" SWIMMING: THE GIGANTIC POLAR BEAR WHO IS SHOWN FIGHTING FOR LIFE AND FREEDOM IN THE NEW ARCTIC FILM, "STELLA POLARIS," AT THE PLAZA.

Marcel L'Herbier, with Jaques Catelein in the cast. "Bed and Sofa," directed by Alexander Room, sounds intriguing. "Ways to Health and Beauty" strikes its own note. The shorter films include an experimental Irish film, some more of Lotte Reiniger's silhouettes, and Chinese pictures. We are further promised some American films to be shown in their entirety, and an early Murnau. As the society has allotted a sum towards experiments in "abstract films" by an Australian artist, Len Lye, and hopes to show the results during its coming season, it is evident that we shall have no need to complain of monotony. Ranging across the universe, from comedy to tragedy, from the experimental to the well-established, seeking the beautiful, the progressive, and the interesting, the Film Society, for all its sophistication and its popularity, is still a pioneer blazing a trail in the service of the kinema.



A SLIGHT CUTANEOUS IRRITATION: THE CURIOUSLY CATLIKE ATTITUDE OF A WALRUS SEEN IN "STELLA POLARIS," AT THE PLAZA, A NEW FILM OF ARCTIC ADVENTURE.

Mr William Fox presented at the Plaza Theatre on Sunday, September 23, for the first time in Europe, a new film entitled "Stella Polaris," or "Lost in the Arctic," a record of adventure in the northern seas by H. A. and Sidney Snow, with a synchronised movietone accompaniment. The expedition was undertaken to discover the fate of eight men of Stefansson's party lost in the Arctic in 1913, and it was found that they had reached Herald Island, and perished there. The film gives a realistic picture of Arctic life, including a fight with a Polar bear and the harpooning of a whale. Other wild creatures—walrus, reindeer, and millions of birds—are shown in their native haunts.

THE SEAT OF THE GODS: OLYMPUS; "THE THRONE OF ZEUS."

PHOTOGRAPH BY BOISSONNAS, TAKEN FROM SKOLION.



WHERE "THE CLOUDS ARE LIGHTLY CURL'D ROUND THEIR GOLDEN HOUSES": THE PEAKS OF MOUNT OLYMPUS.

The first ascent of Mount Olympus, the fabled home of the Greek gods, was made in 1921 by M. Marcel Kurz, author of "Le Mont Olympe." In an article describing a recent expedition, and his own climb to the summit of the central peak, "the Throne of Zeus," M. Daniel Baud-Bovy writes: "The *massif* of Olympus, beside the Thermaic Gulf, and separating Thessaly from Macedonia, is divided into three distinct parts—the Pierian mountains bordering Macedonia, the Low Olympus, whose slopes descend into the Vale of Tempe, and, protected by this double

bastion, the High Olympus in the centre. A wild and almost impenetrable ravine, named after the monastery of St. Denys, runs at the base of the central peaks. It was there that Hephæstus built the palace of the gods, on those inaccessible summits. . . . There they dwelt in unassailable security, on 'the holy and terrible mountain,' whereof the poets sang—Olympus the 'many-headed'; Olympus of innumerable peaks. Under the Macedonian kings it passed from legend to history, playing an endless rôle in their conflicts with Greece and Rome."

The Scientific Side of the Detection of Crime.

No. XV.—JEWEL THIEVES AND THEIR WILES.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

IT is a true saying that if there were no receivers there would be no thieves! This is obvious. To commit a theft or a burglary may be both difficult and dangerous, but in reality the difficulties and dangers when converting plunder into money are much greater. Therefore, next to hard cash, jewellery



FIG. 1.—DISTINGUISHING DIAMONDS FROM PASTE: (LEFT) SUSPECT DIAMONDS PHOTOGRAPHED BY DAYLIGHT—NO. DIFFERENCE SEEN. (RIGHT) THE SAME PHOTOGRAPHED BY ULTRA-VIOLET RAYS—DIFFERENCE IN FLUORESCENCE BETWEEN THE CENTRE AND OUTER STONES, PROVING SUBSTITUTION.

attracts the intelligent criminal as the most desirable loot. It is not bulky, is of great intrinsic value, and is more willingly bought by the "fences" than anything else. The thief knows well that it is generally when he tries to sell stolen property that he is traced, especially if he attempts to deal with honest merchants. That he goes to these at all is due to the fact that receivers are more dishonest even than the men whose activities bring them such large profits. Usually they pay but a tenth of the value, even for jewels, and often, if their client is a novice or without friends, they pocket what he offers and give him nothing in return, sarcastically daring him to go to the police. Nevertheless, although criminals hate them, receivers thrive and their numbers are legion. The police of every land have detectives engaged upon nothing else than a constant search for these emulators of Fagin.

It is because jewels are so easily hidden, and because the glittering displays of Bond Street and the Rue de la Paix are a constant temptation, almost a challenge, to enterprising thieves, that jewellers are victimised more often, perhaps, than anyone else. It may be of interest, and I hope useful, to expose some of the countless tricks and complex methods evolved by jewel thieves. Somehow, although they are gradually becoming more wary, jewellers are again and again the dupes of almost classical systems; for, curiously enough, the criminal mind appears to move in a rut. Both international gangs and solitary criminals always prefer the tricks which have proved successful on former occasions. Thus again, by classifying such methods and identifying these with the men who employ them, the police are able to determine with certainty by whom a theft has been committed.

Jewel thieves are the *élite* of the underworld of crime; but even among these aristocrats of the light-fingered tribe there are gradations. There are those who only operate on a large scale, possess the means to dress well, frequent the best hotels, own a car, and have a working capital. Such men are naturally more dangerous than those who live, as the saying is, aptly enough, "from hand to mouth," for many of these, when operating, actually hide single diamonds or pearls in their mouth.

A fashionably dressed man will enter a shop and ask to be shown some unset stones. Generally he exhibits an earring or a pendant and explains that he wishes to buy a stone to replace one that has been lost. After examining and choosing among the jeweller's wares for some time, he takes advantage of a moment when the salesman's vigilance has relaxed and palms a diamond, at the same time picking up another, which he carries to the window or to a lamp, in order to test its fire. He breathes on it—as experts do—and at that moment flips it into his mouth, substituting the stone which he palmed. This he returns ostentatiously to the counter. He may then make a small purchase, or declare himself dissatisfied, in order to leave before the theft is noticed. Another method is known as the glove trick. The thief, dressed in a motoring coat and wearing large gloves, stops

his car, generally lent him for the occasion by one of the many receivers, outside the shop. He enters hurriedly, and requests the jeweller to show him some rings. Whilst examining them, he constantly expresses the fear that he will get into trouble for leaving his car unattended. Nevertheless, he is hard to please, and soon quite a number of fine rings accumulate on the counter. Whilst the assistant is expounding their merits, he takes off one of his gloves, generally from the left hand, and pointing to another trinket lays the bare hand for a second flat on the rings. In the centre of his palm is a dab of pitch (Fig. 3). A slight pressure is sufficient to cause a ring to adhere to this. He immediately draws on his glove again, and contrives to make a speedy exit. Practice makes perfect, and these men practice daily for hours in order to increase their proficiency.

Another trick, often used in France and Germany, necessitates the presence of a confederate. While a distinguished and apparently rich client is making a selection, a beggar enters and asks in a pitiful whine for alms. The jeweller, of course, orders him out of the place, but the customer with a good-natured laugh, pulls some loose silver from his pocket, passes it from one hand to the other, as though counting it, and drops the money carelessly into the fellow's hand. But during those few seconds, several jewels have been cleverly affixed to the coins by pitch or putty (Fig. 2). The beggar hurriedly decamps, and the generous client makes his purchase and leaves also. It has happened several times that the jeweller



FIG. 2. SMEARED COINS, TO THE UNDERSIDE OF WHICH RINGS, ARE MADE TO ADHERE: A SLEIGHT-OF-HAND TRICK USED BY JEWEL THIEVES TO CONVEY STOLEN JEWELLERY UNSEEN TO AN ACCOMPLICE.

These three coins, with rings adhering, were seized on a beggar accomplice as he came out of a shop in Geneva.

return. To attempt to trace the thieves would be a waste of time. Instead, detectives who know the haunts and receivers of every specialist, spread their nets there, and usually capture the ingenious couple when they have shed their fine feathers and are lying low in some obscure lodging, or when they attempt to pass the stolen goods. It would help the police greatly if immediately after a robbery the jeweller were to close his shop, touch nothing, and telephone to headquarters, since the thieves will inevitably have left many clear finger-prints on the counter and on the polished surface of glass cases.

Every receiver who trades in "sparklers" is an adept at melting the settings and altering the shape and cut of stones, which are then passed on to "travellers" to sell abroad. Thus, as I have stated, to discover and classify all the receivers is more important by far than the immediate capture of the thieves. Many of these receivers furnish the clothes, car, and indispensable working capital of the operators, and are the hidden instigators of many jewel robberies. The law should therefore punish them much more severely than it does. Formerly a method much employed in England and America was to have a selection of jewels sent to an hotel or apartment. One must remember that necklaces or other trinkets of great value are not sold every day, and the dealer is naturally eager to accede to a prospective buyer's wishes in every way. Furthermore, thieves who specialise in establishing confidence are incredibly clever and have learned to play their parts to perfection. Their plausibility is astonishing. Although the Press has given wide publicity to the more notorious robberies of this type, thus making dealers more careful, there was a case only lately which illustrates the extraordinary cunning of jewel thieves.

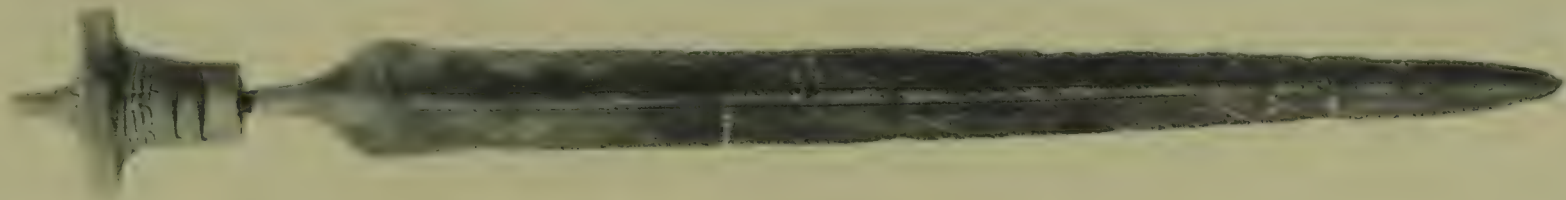
A diamond necklace was taken to an expensive suite at a famous hotel in Paris, for the approval of a lady who was ill in bed. When the assistant called, the husband was shaving. He asked the man to be seated, took the case, opened it, examined the necklace, closed the case again, and placed it on the dressing-table against the wall, in full view of the jeweller. He then finished his toilet quickly, and, without approaching the case, enquired of the unsuspecting man if he had brought the receipted bill. Whilst reading it, he stood for a moment between the jeweller and the dressing-table. Then he folded the bill and handed it back, suggesting that, since he intended to pay cash, there should be a slight discount. To this the jeweller agreed. Thereupon he informed the



FIG. 3.—SUGGESTING THE GAME OF "UP JENKINS!" A STOLEN RING LIFTED FROM A JEWELLER'S COUNTER BY A DAB OF PITCH ON A THIEF'S PALM—BY WHAT IS KNOWN AS "THE GLOVE TRICK."

noticed his loss before the thief was able to get away, and at once accused him of the theft. The latter thereupon became very indignant, and demanded to be searched. Naturally, nothing was found on him. Or the distinguished nobleman—he is usually a Count—may first establish confidence by purchasing

"FLAKES OF WODAN" AND A 3400-YEAR-OLD SWORD: "FINDS" IN SWEDEN.



1. A BRONZE SWORD 3400 YEARS OLD: A WELL-PRESERVED WEAPON OF BEAUTIFUL WORKMANSHIP RECENTLY DISCOVERED DURING THE EXCAVATION OF A GREAT CAIRN, DATING FROM THE BRONZE AGE, AT BLÄROER, ON THE ISLAND OF ÖLAND IN SOUTHERN SWEDEN, THE SITE OF AN IMPORTANT PRE-CHRISTIAN SETTLEMENT AND RICH IN PREHISTORIC REMAINS OF VARIOUS PERIODS.



2. RUINS OF A SWEDISH PAGAN TEMPLE DATING FROM ABOUT THE YEAR 400 A.D.: A STONE CIRCLE WITH TWO "FLAKES OF WODAN," AND (BEYOND) A BURIAL-PLACE SHAPED LIKE A SHIP.



3. ON THE ISLAND OF BJÖRKÖE, WHERE CHRISTIANITY WAS FIRST PREACHED IN SWEDEN: A BEAUTIFUL SWEDISH VIKING BURIAL-GROUND DATING FROM 800 A.D.



4. "FLAKES OF WODAN" (OF THE SAME TYPE AS IN FIG. 2): STONES USED BY THE GOD (ACCORDING TO LEGEND) FOR TYING HIS HORSE, SLEIPNER.



5. EXQUISITE JEWELLER'S WORK OF THE VIKING AGE IN SWEDEN: A BRONZE BUCKLE WITH GOLDEN LEAVES AND SILVER FILIGREE FOUND IN THE ISLAND OF GOTHLAND.



6. A "GEM" BY A GOTHLAND GOLDSMITH OF 400 A.D.: A MAGNIFICENT GOLD MEDALLION ONLY ABOUT 1/2 INCH ACROSS.

Sweden, as these photographs show, is rich in archæological treasure, both of prehistoric times and later periods. Regarding Photographs Nos. 2 to 6, some fuller details supplied with the photographs are as follows: (2) Ruins of an ancient Swedish pagan temple dating from 400 A.D., typical of several in the island of Öland. The two flat menhirs, or monumental stones, called "the flakes of Wodan," are traditionally said to have been used by the god Wodan for tying his horse, Sleipner. The stone circle indicates a judicial court. Behind is seen a spacious burial-ground laid out in the form of a

ship. (3) A beautiful Swedish Viking burial-ground dating from 800 A.D. in the island of Björköe in the Mälär Lake, not far from Stockholm. On this island, where Christianity was first preached in Sweden by Ansgarius in the ninth century, was situated the old town of Birka, flourishing up to 1050, when Sigtuna, and later Stockholm, succeeded it as the commercial centre of Sweden. (4) Two towering "flakes of Wodan" (similar to those in No. 2). These monumental stones stand at Gettlinge in the Swedish island of Öland, the "Eldorado" of Swedish antiquaries. (5) This rare and beautiful bronze buckle, ornamented with golden leaves and silver filigree, was found in the island of Gothland. (6) A magnificent gold medallion wrought by a Gothland goldsmith about 400 A.D., measuring about 1/2 inch in diameter and weighing about 1/2 ounce. This precious little disc was found in a Gothland field. Many such medallions, called bracteates, found in Sweden are adaptations of Roman coins.

THE WORLD OF SCIENCE.

SEA-ANEMONES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE study of the shapes of animals is a much more fascinating theme than might be supposed, for most of us are content to accept them as we find them, with never a thought as to how and why they have come into being. Just to catch my meaning, compare for a moment—from recollection will do—a

the normally fixed anemones, however, possess the power of movement, gliding along on the foot, or base, much as a snail crawls.

While the star-fish and the sea-urchin proclaim themselves on sight, this is by no means true of the sea-anemones, or, at any rate, of such species as live between tide-marks, as everybody who finds delight in the thrills of rock-pool hunting discovers sooner or later. For when they are left high and dry by the fall of the tide they look mere lumps of coloured jelly; but place one of these lumps in a fairly deep basin of clean sea-water, and a wonderful transformation will soon take place. The shapeless lump soon becomes a solid-looking column, surmounted by rings of waving tentacles (Fig. 3). Incidentally, it is worth noting that this ability to live for long hours out of water bespeaks some special adaptation to such conditions of life whereby they are enabled to tap a food-supply beyond the reach of the deep-water species.

The food, it should be remarked, is caught by the tentacles, and ranges from small crustacea to fish, according to the size of the anemone. And the method of capture is that employed by our fresh-water hydra, which may be described as a species of fresh-water anemone. In both these types the tentacles are armed with formidable batteries of stinging-cells. As these lethal arms are waved about they are certain, sooner or later, to touch some wandering creature,

when instantly the barbed stinging-cells are released and paralyse the victim, which is then seized by the tentacles and drawn into the mouth, where it passes into a spacious body-cavity presenting a complex arrangement of vertical walls, or partitions, which pour out the digestive fluids.

Here, again, we have an exception to the rule to be noted. There are two genera of anemones, having no names in common speech, which feed after a very remarkable fashion. In the ordinary sea-anemones the tentacles have a small hole at the tip through which water is expelled when the tentacles are withdrawn, and the body reduced to that condition

of formlessness already referred to. In these two genera the tentacles are quite short, and pierced at their ends with a large hole through which currents of water containing vegetable debris are drawn (Fig. 3). This is a degenerate condition, but none the less extremely interesting. No more than a brief mention can here be made of the wonderful variety presented by the sea-anemones in the matter of form and coloration, which is often of indescribable beauty and brilliance.

As touching the great diversity they present, a reference to the accompanying photograph (Fig. 3) will show that this is due, chiefly, to the varied character of the tentacles; but half the beauty of the picture is lost through the lack of colour. Let me pass on to say something of the surprising range these creatures present in the matter of size. Some may almost be described as minute, while others assume relatively gigantic proportions; as, for example, in the case of Kent's anemone of the Great Barrier Reef of Australia, which has a diameter of no less than four feet; and there are others found here of twelve inches across the disc.

The gigantic Kent's anemone presents yet another remarkable fact. It almost invariably plays the part of host to two or more little perch-like fishes—*Amphiprion percula*—remarkable for the intensity and vividness of their coloration—three pearly-white cross-bands on a background of vermillion, set off by a



FIG. 1. A DEEP-SEA "VEGETARIAN" SPECIES WITH TENTACLES THAT WORK BY SUCTION INSTEAD OF A GRIPPING ACTION: THE SHORT-TENTACLED ANEMONE.

In the short-tentacled anemone, a deep-sea species, the tentacles have assumed a new function, drawing in vegetable debris through a hole in the tip, by means of "suction," instead of catching solid bodies and thrusting them into the mouth.

horse, a whale, and a mole. These three animals may be said to occupy three different worlds. And to enable them to do this they have had to make most profound changes of structure. The other day, on this page, I described the sword-fish, pointing out that in the matter of shape it had undergone an intensive process of "stream-lining" for the purpose of securing speed, or, as we might put it, of overcoming the mechanical conditions imposed by the "viscosity of water."

Animals which have to travel far in search of food, it will be noticed, have the body elongated. Limbs, for the support and transport of the body, may or may not be present. Snakes, for example, are limbless, and so also are snails and slugs. But when we turn to the more lowly types, such as the sea-anemones and the corals, the star-fishes and sea-urchins, we find bodies of a very different kind. They are what is called "radially symmetrical"—that is to say, the body has its several parts arranged round a common centre.

And here is another important and interesting difference. In the star-fishes and sea-urchins we have to distinguish an upper and a lower surface; but in the sea-anemone the mouth is placed in the centre of the upper surface; and in the star-fish and sea-urchin it is in the centre of the under-surface. There is a very good reason for this. For the last-named creatures crawl about in search of food which they find on the sea-floor, but the sea-anemones are anchored by the under-surface, and so have the mouth-opening directly upwards. There are, however, exceptions to every rule, and so we find one species—*Alicia mirabilis*, a rare one found off Madeira—displaying considerable activity, detaching itself from its anchorage and floating at the surface upside down—that is to say, with its mouth downwards. But there are some, found in the southern oceans, which have permanently adopted a free-swimming life, floating at or near the surface of the sea head downwards, by means of a gas-filled bladder, formed by hollowing out the base of the body, or "foot." All



FIG. 2. A RED SEA SPECIES NAMED FROM THE DISTINCTIVE SHAPE OF ITS TENTACLES: THE ENDIVE ANEMONE.

The endive anemone (*Cerambyx*), from the Red Sea, has very remarkable tentacles—an outer fringe of normal type, but short and thick, and an inner series shaped like the leaves of endive. They are quite unlike tentacles in appearance, but are very efficient gripping organs.

bordering of black to the cross-bands and fins. These companions swim about among the deadly tentacles unharmed, and, what is still more amazing, if they are in the slightest degree alarmed, they dive down through the great mouth into the body-cavity and there wait till danger is past!

The aggressive character of the sea-anemones seem to be widely appreciated, since many species of crabs, especially hermit-crabs, are at great pains to carry one or more about with them wherever they go. Our own hermit-crabs are among these. There is a little shore crab of the Indian Ocean which will never stir without a small anemone held fast in each of its big claws. When danger threatens, they are thrust in the face of the enemy! For this purpose these claws are armed with short teeth to give them a better grip, while their original function of tearing up food is undertaken by the first pair of walking-legs. Though I have not told the half of what might be told of sea-anemones, I have yet, I hope, said enough to show that they are a far more interesting tribe than is generally supposed. On some other occasion I may be able to tell something more of their life-history.



FIG. 3. SEA-ANEMONES: THE WONDERFUL TRANSFORMATION WHICH TAKES PLACE WHEN SHAPELESS LUMPS OF COLOURED JELLY FOUND ON THE SHORE AT LOW TIDE ARE PLACED IN WATER.

Sea-anemones all look very much alike when the body is emptied, as at low tide. Among this group, a vivid green *Actiniacari* thus at rest is seen in the shape of a disc on the extreme right (A), and opened out (B) to the left and slightly above a *Cereactis* (C), whose body, during life, is marked by alternate stripes of bright red and white, here seen as black and white.

THE LARGEST AIRSHIP YET BUILT AND FLOWN: THE "COUNT ZEPPELIN."



GERMANY, MODERN AND MEDIEVAL: THE NEW ZEPPELIN ON HER FIRST FLIGHT, OVER THE PICTURESQUE OLD CITY OF HEIDELBERG AND THE RIVER NECKAR.



THE NEW ZEPPELIN ON A POSTAGE STAMP: A TRANSATLANTIC AIR MAIL ISSUE.



SHOWING THE AFTER-ENGINE OF THE FIVE INSTALLED (CENTRE FOREGROUND): AN UNDERNEATH VIEW OF THE NEW ZEPPELIN, BEING DRAWN INTO THE OPEN.



WITH A CLEAR VIEW OF HER GREAT "TAIL FINS" AND FIVE MOTORS: THE NEW ZEPPELIN AFTER BEING DRAWN OUT OF HER HANGAR.



THE NEW ZEPPELIN PLACED UPRIGHT BESIDE A 480-FT. WIRELESS MAST AT BERLIN BROADCASTING STATION.



SHOWING THE "TAIL FINS," MOTORS, AND FORWARD DIRECTING GONDOLA: THE NEW ZEPPELIN DESCENDING AFTER HER FIRST FLIGHT AT FRIEDRICHSHAFEN.



GIVING A STRONG IMPRESSION OF HER IMMENSE BULK: THE GIGANTIC "GRAF (COUNT) ZEPPELIN" ALMOST OUT OF THE HANGAR, TOWERING OVER HER DWARF-LIKE CREW.



SHOWING THE PILOT AND CHIEF CONSTRUCTOR, DR. ECKENER (MARKED WITH A CROSS) LOOKING OUT OF A WINDOW: THE CONTROL GONDOLA OF THE "GRAF ZEPPELIN," AS SHE WAS BEING DRAWN OUT OF HER HANGAR BY HER CREW.

The launch of the largest airship yet completed, which is illustrated in the above photographs, is a significant step in the post-war recovery of German industry. On September 20 the "Count Zeppelin" left her hangar at Friedrichshafen at 8 a.m. on an extended cruise, covering Lake Constance and the Rhine Valley, as far north as Karlsruhe and Mannheim. She returned to Friedrichshafen at 5.30 p.m. by way of Heidelberg, Augsburg, and Munich. Built as the result of a public subscription raised in 1925 by Dr. Eckener—who is shown in the right-hand

lower photograph in the control gondola, and who succeeded Count Zeppelin as head of the Friedrichshafen works—the new Zeppelin is designed to make a demonstration flight to America. It is hoped that a regular Transatlantic mail service will eventually be established by means of this improved "breed" of Zeppelins. It will be remembered that the Atlantic has already been crossed by airship, and that the British "R 34" was the first to accomplish the feat, flying to America and back.

"QUEEN AFTER THE FASHION OF MADAME DE POMPADOUR."

BEING AN APPRECIATION OF "MEMOIRS OF MADAME DU BARRI."*

(PUBLISHED BY CASSELL.)

FEW can have access to the du Barri Memoirs as served for the palate-tickling, sensation-craving France of 1829 by the Baron Étienne Léon de la Mothe-Langon. Hardly more, possibly, are familiar with the Riley translation of the year after, or with the reprint of that version (with amended dates) published by Nichols in 1896. As a consequence, it may be assumed, the House of Cassell has produced a "new English edition"—a single volume of 299 pages acting as substitute for the four volumes and 1322 pages for which "the Translator of 'Vidocq'" was responsible.

Of the original, the introducer of the issue under review remarks: "Though written as autobiography, it would, perhaps, be better to say that in those Memoirs the editor collected the many reminiscences then current of Madame du Barri and welded them into connected narrative. The facts related are indisputably true." To which it must be added that their first sponsor was careful to label them "Authenticated," scoffing the while at the attempts of his anticipator, M. de Faucrolles.

So much for doubts. It can be asserted that—whatever their sins of commission or omission—the Memoirs will satisfy this generation as surely as they did generations that are gone. Obviously, the condensation called for by the compass of a convenient format has compelled drastic deletion and, some will feel, a slight clouding of clarity, despite such modernisations as "chivalrous" for "chivalric" and "analysed" for "decomposed"; but cavillers will be in the minority. The initial vitality is retained; and the "self-portrait" of the "Queen after the fashion of Madame de Pompadour" stands as an arresting document—frank to a fault, an unblushing revelation of the frailties and fears of a Beauty whose "little grey cells," mighty greed, and

overweening ambition led her along a gaudy path of roses and thorns from milliner's shop to Versailles and from Versailles to the guillotine.

"Fears": that is the suggestive word. The du Barri, conscious as she was of the potency of her person, could seldom shut her eyes to the mummy at the feast. Louis the Fifteenth was her slave; but his susceptibility was as strong as his resistance was weak. As Marie-Jeanne "toyed,"



"MADAME DU BARRI AS DIANA AT THE BATH": A STATUE BY ALLEGRAIN IN THE LOUVRE.

Photo, by Pirandon, supplied by W. F. Mansell.

before she met the King, with Nicolas Mathon ("Nicolas obtained all from me"), with the *mousquetaire* Comte d'Aubuisson and the Biscayan, with the brothers Lagarde, with Radix de Sainte-Foix, with "the handsomest scamp of a fellow" Noel, and, afterwards, with De Cossé-Brissac; as she contracted an "unchained alliance" with Comte Jean du Barri, the "brother-in-law" who traded her; so His Most Christian Majesty was drawn towards the *élèves* kept at his "black spot," the infamous Parc-aux-Cerfs, and was tempted to seek solace in the arms of those "females" of charm and incontinence who were offered to him by those eager to overthrow their enemies by setting a creature of their own in the golden shoes of the official mistress whose whisper was a Law dangerous to them, a menace to scoffer and sycophant alike.

The conquest seemed complete. When the villainous valet Lebel, lured by Count Jean, invited the complaisant Countess to a party with the "Baron de Gonesse," the King was captivated. "Never

was first sight more effective," run the Memoirs; "and never did a flame so rapidly increase as did the passion of my noble adorer. Ere we had seated ourselves at the supper-table, he was ages gone in



"MADAME DU BARRI": A MINIATURE BY R. COSWAY, PAINTED DURING HER LAST VISIT TO ENGLAND.

Reproductions from "Memoirs of Madame du Barri." By Courtesy of the Publishers, Messrs. Cassell and Co.

love." As to that night: Miladi stayed at Versailles—"Here I trust I may be pardoned if I pass over certain details which could not, at this lapse of time, interest or amuse anyone; besides, although I have found no difficulty in reciting former events of my life, I find my pen more prudish and coy than were my ears or mouth. All I shall say is that the following day, so soon as I was left alone in my chamber, Lebel entered, and prostrating himself at the side of my bed: 'Madame la Comtesse,' said he, 'is queen and mistress here. . . .'"

That was no subtle flattery: it was a verity proved and re-proved. The first sign was the gift of "a magnificent diamond clasp, worth at least 60,000 francs, and bank-notes to the amount of 200,000 livres," precursors by twenty-four hours of "a bouquet of flowers tied round with a string of diamonds." And in the five years of fascination that ensued Majesty was ever munificent—caresses and cash ("Friendship is not cheap at Court")—gems and gowns, "the splendid pavillon de Luciennes," were forthcoming with or without the asking; and, on demand, Presentation and patronage and the dreaded *lettre de cachet*, that keen, cruel Sword of Damocles which fell upon Choiseul, his sister, and his supporters, and enabled d'Aiguillon, Maupeou, and Terray to ape sovereignty in their stead.

But none was quicker than the du Barri to recognise that to have is not necessarily to hold. It is chronicled: "To please the King I had only to be myself. What charmed him in the evening would delight again the next day. He had an equilibrium of pleasure, a balance of amusement which can hardly be described; it was every day the same variety." That, however, is the mood of optimism. On the other side is unshakable evidence of the constant battle to retain, the love of the King, "the King, whose heart was regularly promised once a day."

"I determined to use my best weapons in defence of my own cause. I redoubled my usual attentions and assiduities towards the King, increased my natural gaiety and vivacity, varied each day my ornaments and style of dress; by turns a timid shepherdess or a sprightly coquette, a dishevelled Bacchante or a tender and languishing maiden, till poor Louis

had no time to recover from one fit of surprise and admiration till he was thrown into another."

Still optimism; but with a sense of waning magnetism. "I, Sir, am mistress of the King of France, a place I intend to keep" was the attitude. Yet there fell the hour in which the favourite was warned by the Maréchale de Mirepoix. "'Do you not see,' she said, one day, 'what a crisis is at hand? The King is dying of ennui. . . . Does it not alarm you? . . . Think well when I tell you that your mortal enemy has seized on Louis; your most redoubtable enemy, ennui!'"

It was, in sooth, an unceasing contest: Brains and Beauty versus Boredom and the Beast. The victory was with du Barri. Louis had his temporary triumphs, cut through a wire entanglement or two, captured a trench now and again; but he could never consolidate his position. "The Aspasia of the French Sardanapalus," as Fouquier-Tinville called her at her semblance of a trial, was with her paramour to the end—almost to the fateful second of his passing, stricken by the small-pox and that "complication of evils which had long been lurking in his veins" and "burst forth with a violence which, united to his cruel complaint, bade defiance to surgical or medical skill." "My lovely Countess," he said at the last; "I am no longer myself, but here is a miniature which has not undergone the same change as its unfortunate master"; and he kissed her hand as he sighed his "Adieu."

Fear: a phase—perhaps the dominant phase—but, of course, only one of an engrossing number. In the curtailment of the lengthy book, some subjects have succumbed to the scissors; but the essentials have survived—essentials scandalous and of serious import. The earlier Life, with its assumption of legitimate parentage, its frequent surrenders, its free acknowledgments of calculated fickleness, its determination to be "Queen of France" in accordance with the prophecy of the Unknown of the Champs Elysées; the later Life of the Pompadour's successor, with its cunning contrivings, its cupidity, its provocative appearances at Court, its pomps and perquisites, its horrid recognition and regulation of the Parc-aux-Cerfs, its panderings, its pronouncements, its "trying days"; the Life of the exile after the Dauphin's accession, the terrified witness of the Revolution: all are there. With them, it seems superfluous to say, are the stories of the intrigues that foisted upon France the d'Aiguillon-Maupeou-Terray triumvirate, the sketches of such "characters" as Voltaire, Mesmer, Grimm, and Diderot, the tales of the Iron Mask, of the Diamond Necklace, of the parsimonies of Louis,



"MADAME DU BARRI, WITH HER NEGRO BOY, ZAMOR": A PAINTING BY DECREUZE, AT VERSAILLES.

Photograph by Pirandon, supplied by W. F. Mansell.

of "clerical lady's maids," of the poisoned bottles of orange-flower water, of the omelet the King made—and, without consciously emulating Alfred, burned!—of Louis' "casket of vast importance." And, again need it be noted? with the comments as to Marie Antoinette and Louis XVI., the Comte d'Artois, and so on, and as to the King's attitude towards his family—apart from "his illegitimate offspring, whom he never saw, and rarely inquired after, leaving them to live or die in peace," and plenty!

To sum up: Memoirs well meriting the republication that is theirs in this era of the encouragement of peccant Personalities.

E. H. G.

* "Memoirs of Madame du Barri." With Eight Half-Tone Plates. (Messrs. Cassell and Co.; 10s. 6d. net.)

PERSONALITIES OF THE WEEK :



MR. BERNHARD BARON.

Chairman of Carreras, Ltd., tobacco manufacturers. Recently created a trust with £500,000 from his own pocket, in aid of homes for orphaned and crippled children. The Chairman of the Trustees is Lord Reading.



SIR OSWALD MOSLEY, BT.

(Born, December 29, 1873; died, September 21.) A country gentleman of the old school. He was fond of shooting, motoring, racing, and boxing. His son and heir, Mr. Oswald Mosley, is Labour Member for Smethwick.



MRS. FLORA ANNIE STEEL.

The well-known novelist of Indian life. At the age of eighty, she is publishing a new book, "The Curse of Eve," to be issued in November.



PROFESSOR XANTHOUDIDES.

(Died, Sept. 18.) Noted Cretan archaeologist. Director of Candia Museum. Hon. Member of the Hellenic Society. Published the "Tholos Tombs of Messara," and an edition of the Cretan poem, "Erotokritos."



LORD GLENARTHUR.

(Died, September 23, aged seventy-six.) A leading business figure in Glasgow and West Scotland. The head of a large firm of wholesale merchants founded by his father. Chairman of two railways before their amalgamation with the L.M.S.



MRS. AIMÉE SEMPLE McPHERSON.

The "whirlwind woman evangelist" of Los Angeles, who landed at Southampton on September 19. Head of the "Four Square Gospel and Lighthouse Incorporated" organisation. She travels with three secretaries, a press agent, and a business manager, and intends "to drive the Devil out of England."



SARWAT PASHA.

(Died, September 22). Twice Prime Minister of Egypt, in 1922 and in 1927. Came to London in the latter year in the effort to better Anglo-Egyptian relations. Crowned his labours with an Anglo-Egyptian treaty. One of the ablest of modern Egyptian statesmen.



SIR HORACE DARWIN.

(Born, May 13, 1851; died a few days ago.) Son of Charles Darwin, he has long been a leading Cambridge figure in civic and academic circles. Made his name as an inventor of scientific instruments, and during the war designed for aeronautical experiments.



CHARLES WHITCOMBE (L.) AND T. H. COTTON (R.).

On September 21 Whitcombe beat Cotton by four up and two to play after a thrilling match in the final of the "News of the World" Golf Tournament at Stoke Poges.



**PRINCE CHICHIBU AND
MISS SETSU MATSUDAIRA.**

The wedding of Prince Chichibu, the Japanese heir-apparent, and Miss Setsu Matsudaira, daughter of the newly appointed Japanese Ambassador to Great Britain, was arranged for September 28. Her costume here is described as the formal Japanese one for those about to marry. She was born in London, and the Prince spent a year and a half at Oxford.



THE MADRID THEATRE FIRE; AND A MURDERER'S SKIN AS BOOK-COVER.



AFTER THE FIRE AT THE NOVEDADES THEATRE AT MADRID, IN WHICH AT LEAST A HUNDRED PEOPLE PERISHED: RUINS OF THE COLLAPSED ROOF.

A terrible disaster occurred at the Novedades Theatre, one of the largest in Madrid, on the evening of Sunday, September 23, when the house was packed for a popular play, "La Mejor del Puerto" ("The Harbour-Master"). During the last interval, there was a burst of flame on the stage, and the fire soon spread to the auditorium, which,



OUTSIDE THE THEATRE AFTER THE DISASTER: OFFICIALS WAITING TO MAKE A LIST OF THE VICTIMS.

being old and largely of wood, burnt quickly. Panic ensued, and there was a rush for the staircases. Many were trampled to death. It was stated later that at least a hundred perished.



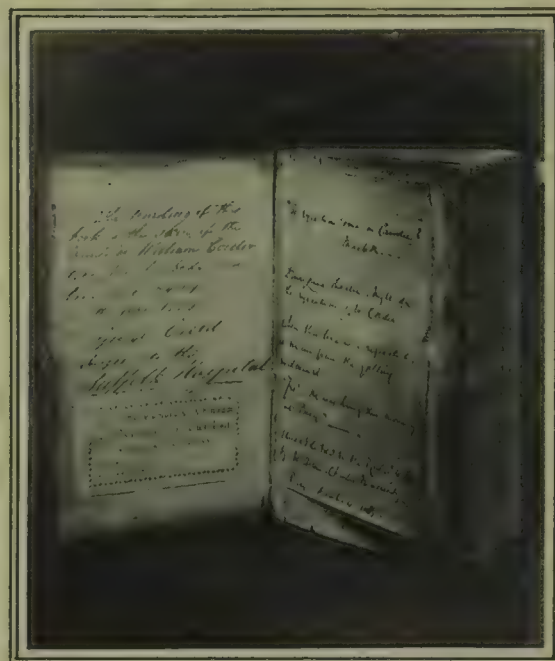
STONE SAILS AS THE TOWER OF A CHURCH: AN ARCHITECTURAL CURIOSITY IN MEXICO.

This remarkable tower, consisting of a mast and sails fashioned in stone, belongs to the "National Welfare" Church, at Guadalupe, in Mexico. Guadalupe contains a sacred shrine which was long famous as a place of pilgrimage.



BOUND IN A PORTION OF THE MURDERER'S SKIN: A COPY OF "THE TRIAL OF WILLIAM CORDER" (1828).

The murder of Maria Martin by William Corder, who was executed at Bury St. Edmunds a century ago, forms the subject of the well-known melodrama, "The Red Barn." The inscription on the inside cover of the above volume reads: "The binding of this book is the skin of the murderer, William Corder, taken from his body and tanned by myself in the year 1828. George Creed, Surgeon to the Suffolk Hospital." Opposite is an anecdote connected with the crime told by the actor Macready.



SHOWING A SURGEON'S CERTIFICATE THAT CORDER'S SKIN WAS USED FOR BINDING: THE BOOK OPENED.

The binding of the above volume reads: "The binding of this book is the skin of the murderer, William Corder, taken from his body and tanned by myself in the year 1828. George Creed, Surgeon to the Suffolk Hospital." Opposite is an anecdote connected with the crime told by the actor Macready.



OLD FASHIONS IN CHINA: WOMEN DISTINGUISHED IN CHINESE SOCIETY AT PEKING WEARING TRADITIONAL COSTUME.

These two photographs, which have recently arrived from China, present a very interesting contrast between the fashionable costumes of olden days, accompanied by elaborate head-dresses, and the modern dresses in Western style which some Chinese women have adopted. The subjects in both groups, our correspondent mentions, are distinguished ladies in Peking society. It will



NEW FASHIONS IN CHINA: PEKING SOCIETY WOMEN WHO ADOPT WESTERN DRESS—A CONTRAST TO THE ADJOINING PHOTOGRAPH.

doubtless be a matter of controversy as to which of the two fashions suits them best. These photographs, we are informed, appeared originally in the "North China Standard." The fact that European dress has found favour with Chinese women of high social position constitutes significant evidence of the strength of the modernising movement in the Far East.

THRILLS OF DIRT-TRACK RACING: PHOTOGRAPHS OF SENSATIONAL "CRASHES."



A THRILLING MOMENT FOR THE SPECTATORS: A RIDER TURNING A SOMERSAULT AFTER A SPILL ON THE DIRT TRACK.



A SPECTACULAR "SPILL" AT THE CRYSTAL PALACE: "ROY REEVES" COMES A CROPPER WHILE CORNERING.



SHOWING A RIDER TURNING A BACK SOMERSAULT, WITH HIS LEFT LEG BROKEN IN TWO PLACES—A STRIKING PHOTOGRAPH OF A DOUBLE CRASH ON THE BLACKPOOL SPEEDWAY DIRT TRACK, TYPICAL OF THE SENSATIONAL "SPILLS" WHICH DRAW THE MODERN CROWD AS DID THOSE OF CHARIOT RACING IN ANTIQUITY.



JACK BISHOP PHOTOGRAPHED AS HE CRASHED ON THE WHITE CITY TRACK: A FALL AFTER WHICH HE REMOUNTED AND FINISHED SECOND.



AFTER A HECTIC "BROADSIDE" WHICH HE COULD NOT CONTROL: FRANK PEARCE CRASHES, BUT REFUSES TO PART COMPANY WITH HIS MACHINE.

The above photographs show a series of "crashes" which go to make the special attraction to patrons of dirt-track racing. From the "rolling" or "standing" start the riders rapidly attain speeds in the neighbourhood of 60 m.p.h. At such speeds cornering becomes a difficult operation and necessitates judicious skidding to get round. An error of judgment at this juncture may involve the rider in a dangerous spill, perhaps with serious damage to himself. It is the courageous risking of life and limb which makes dirt-track racing popular, for though the speeds are, comparatively speaking, not high, the excitement of the spectators is acute, and is maintained by a succession of tense moments. A double-page

drawing by our special artist, showing a particularly exciting spill with much circumstantial detail, will be found elsewhere in this number.

A MODERN PARALLEL TO ANCIENT ROMAN CHARIOT RACES: DIRT-TRACK RIDING PROVIDES THRILLS OF THE ARENA.

DRAWN BY OUR SPECIAL ARTIST, W. R. S. STOTT. (COPYRIGHTED.)



A "SPILL," A WARNING FLAG, AND AMBULANCE MEN: A SENSATIONAL MOMENT IN A DIRT-TRACK RACE, A NEW SPORT WHICH VIES WITH GREYHOUND RACING IN POPULARITY.

If it is thrilling enough to watch matched dogs straining after a mechanical hare, a still more absorbing spectacle is provided when human beings, on their glittering mechanical mounts, skid round corners at forty miles an hour, continually risking life and limb in a spectacular spill. This, at any rate, would seem to be the verdict of the British public, who are flocking to dirt-track race meetings in ever-increasing thousands. The names of Roger Frogley, Gus Kuhn,

Miss Fay Taylor, "Cyclone" Billy Lamont, and "Sprouts" Elder bid fair to become as famous as the names of prominent jockeys and footballers or successful boxers. The popularity of this sport seems all the more assured when we learn that it will enjoy a winter season at Haringay, the White City, and Wimbledon. The Stamford Bridge track, however, was closed down on September 29. Photographs of typical "spills" appear on another page.

MANY INVENTIONS: NEW MECHANICAL WONDERS AND A VETERAN ENGINE.



SYNCHRONISING PICTURES AND SOUNDS: A NEW FILM PROJECTION MACHINE.

This projection machine, designed to give both visual and audible entertainment, is part of a new system perfected by the Western Electric Company and Warner Brothers Pictures, Inc. By this means, it is claimed, musical programmes will be available, and synchronisation of films with sound will have a naturalness never before attained.



THREE WHEELS FOR MOTOR-CYCLES FACILITATE ROUGH RIDING: A NEW TYPE OF MACHINE UNDERGOING WAR OFFICE TESTS.

The latest O. K. C. Blackburne three-wheeled motor-cycle, specially designed to negotiate the roughest country, was recently submitted to demonstration tests before officials of the War Office at Gosport, Hampshire. The performance of the machine over shingle and broken ground is described as surprising. In our illustration it is seen descending a steep gradient.



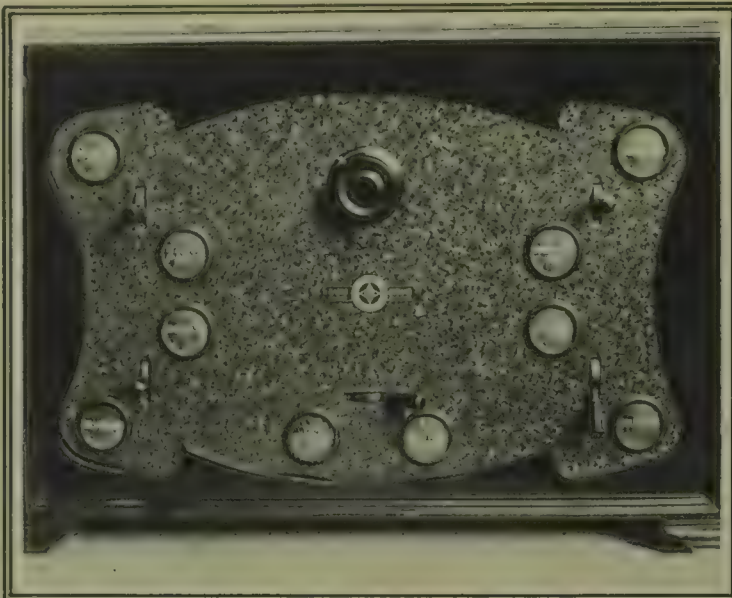
FROM NINETY YEARS' SERVICE (THE LONGEST ON RECORD) TO REPOSE IN A MUSEUM: THE OLD LOCOMOTIVE "LION" AT LIVERPOOL.

The old "Lion" was built in 1838, by Tod, Kitson and Laird, for the Liverpool and Manchester Railway, and was taken over by the L. and N.W.R. In 1859 it was sold to the Mersey Docks and Harbour Board, and has been used ever since, coupled to an old chain pump, for pumping out Princes Dry Dock, Liverpool. After ninety years' service, it has just been replaced by an electric pump, and it is to be preserved as a relic by the Liverpool Engineering Society.



THE "FURROW" OF A MODEL MOTOR-BOAT: REMARKABLE WAKE EFFECTS.

This remarkable photograph, with its wonderfully clear definition of detail in moving water on a small scale, was taken at the annual regatta of model power-boats, English and French, at the bathing pool in Victoria Park, Hackney.



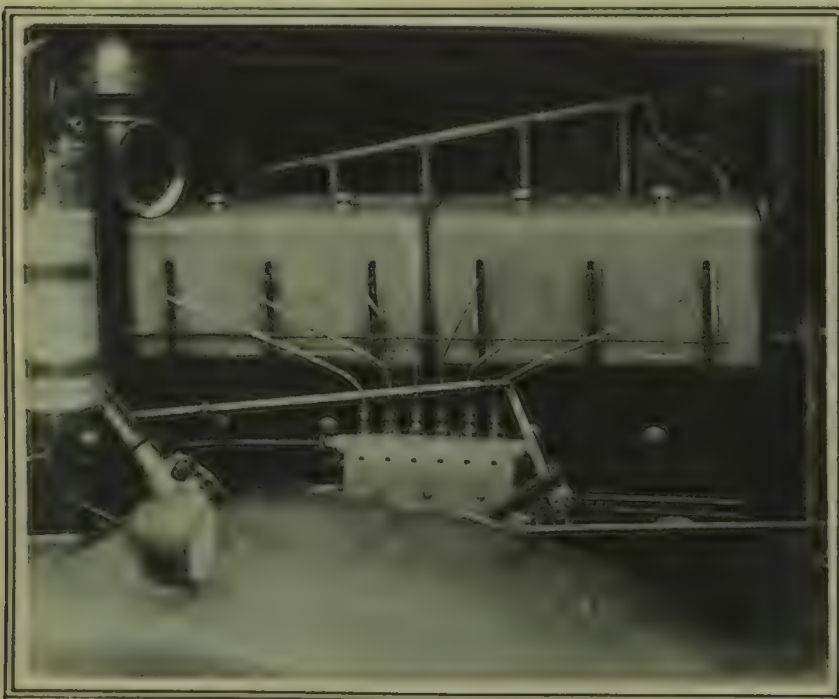
A RADIO EXCHANGE TUNED IN FOR EIGHT DIFFERENT PROGRAMMES, MANIPULATED BY SIMPLE SWITCHES: A NOTABLE EXHIBIT AT OLYMPIA.

At the Radio Exhibition at Olympia, one of the many novelties was this simple receiving set, through which eight different programmes can be obtained merely by manipulating switches, without tuning or adjustment. The alternatives are Local Station, Daventry (5XX and Jun.), Paris, Berlin, Hilversum, Langenburg, and Toulouse.



SHOWN AT OLYMPIA: A DRAWING-ROOM WIRELESS SET IN A HANDSOME CABINET.

The Burndept Electric Gramoradio Reproducer, here illustrated, is an "all-in" broadcast receiving set for the drawing-room. It has a moving-coil speaker and a gramophone. The price is £80.



MOTERING WITHOUT PETROL: THE NEW MERCEDES-BENZ DIESEL ENGINE FOR VEHICLES CONSUMING NON-INFLAMMABLE CRUDE OIL AT FOURPENCE A GALLON.

The newly designed Mercedes-Benz Diesel engine shown above (with the injector) is said to have justified all expectations when tested recently on a five-ton lorry. According to information supplied with the photograph, it consumes crude oil costing fourpence per gallon, and eliminates carburettors, magnetos, and sparking-plugs. It is stated that "the fuel, if poured on a fire, would extinguish it."



THE SMALLEST PORTABLE WIRELESS SET IN THE WORLD: AN INTERESTING ITEM IN THE RADIO EXHIBITION AT OLYMPIA.

This little portable set is not a toy, but a practical one-valve receiver, complete with slow-motion tuning dial. It is, of course, limited in range, but is said to produce excellent results when used within a few miles of a broadcasting station. It is only 8 inches long by 5½ inches in width and depth. The price is £5 5s. in wood (or £3 15s. 6d. in leatherette or blue suede), including one pair of head-phones.

THE FIRST "TELEVISION" PLAY BROADCAST: "THE QUEEN'S MESSENGER."

On September 11, at the Schenectady (WGY) Broadcasting Station (New York), the first play by television was broadcast by the General Electric Company. It was a one-act drama, "The Queen's Messenger." Nine months ago the evolution of a simplified receiver first made television possible in U.S.A. homes; since then the Schenectady Station has been giving regular television broadcasts five times a week. The television camera used in this operation consists of three units, a twenty-four-hole disc, and a 1000-watt lamp as a light source, and two smaller cabinets, each housing a photo-electric tube with amplifier. In the presentation of the play, "The Queen's Messenger," shown in the accompanying photographs, three cameras were used—one for each of the two characters in the drama, and a third for the introduction of "props" and other visual effects. Mr. Mortimer Stewart, the producer and director, was faced by some difficult problems of technique, chief of which was that only the heads of the actors could be taken in by the camera; so that to include other than head movements a third transmitter, for "props," was necessary. For example, when the lady of the play offered to pour out some wine for the messenger, the third camera picked up the image of the lady's hands with bottle and glass, as she poured the wine. Keys, a ring, a revolver, and

[Continued in Box 2.]



INSTRUMENTS FOR THE DIRECTOR OF A "TELEVISION" DRAMA: MORTIMER STEWART, WHO DIRECTED THE FIRST TELEVISION DRAMA, WITH THE CONTROL BOX FOR SWITCHING THE REPRODUCTION FROM ONE ACTOR TO ANOTHER.

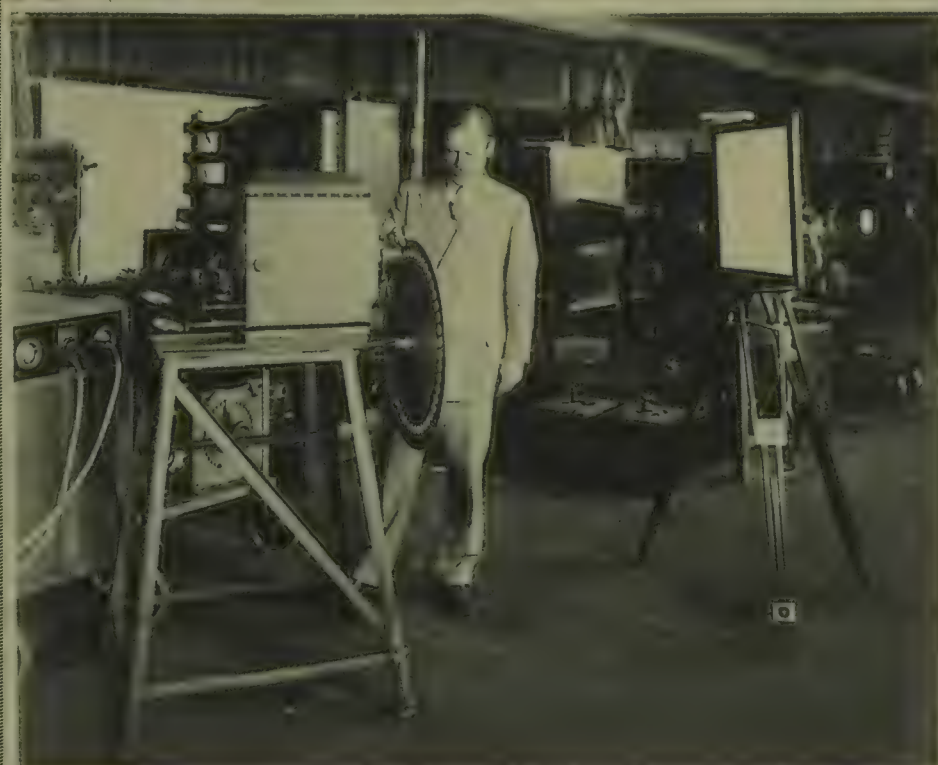


THE CAST OF A TELEVISION DRAMA: (L. TO R.) MISS IZOTTA JEWEL, THE ACTRESS, MR. STEWART, THE DIRECTOR (WITH ROD), MAURICE RANDALL, THE ACTOR. IN THE RIGHT FOREGROUND, THE MANIPULATORS OF THE "PROPERTIES."

many other objects were thus introduced to add realism to the performance, and to break the monotony of head images only. Because of the limited view of the camera, great pains had to be taken to keep the actor "framed," that is, within the small range of the eye of the "pick-up." Each performer worked in front of a white background which gave definiteness to the features, and borders were established within which the actor had to stand. Special problems in make-up were presented by the necessity of giving the received image definition and clarity. The make-up technique of both the stage and screen was drawn upon, and an effect different from either was reached. The eyes of the actors were accentuated to a point of exaggeration, and the mouth and nostrils were sharply defined with strong colour. The skin was softly shaded and blended to remove the shiny effect. It was found that diamonds or other bright stones could not be used on the hands, for they catch the light and produce a disturbing glare when received. Bright, shiny surfaces, such as polished glass, cause a suffusion of light that destroys the sharpness of the image of the two characters. In "The Queen's Messenger," the lady was played by Izotta Jewel, a former stage star, now the wife of a professor at Union College, Schenectady. Maurice Randall, a veteran member of the

[Continued in Box 3.]

"WGY" Players, was cast for the Messenger. Joyce E. Rector and William J. Toniski doubled for Miss Jewel and Mr. Randall; that is, they doubled for their hands, and at the third transmitter, or camera, handled the various properties—cigarettes, glasses, keys, dispatch-case, etc. An excellent image was picked up by a receiver stationed at about four miles from the studio. The image was seen in a three-inch square aperture in the receiver. Dr. Alexanderson (shown in the lowest photograph) chief consulting engineer of the Radio Corporation of America, speaking of the possibilities of television, said: "The principal difficulty which limits the use of television at the present day is the unknown factor of radio transmission, and constant efforts are being made to solve the new radio problem introduced by television. . . . Television is a subject of intense interest to the skilled experimenter at the present time, whereas it will be some time yet before it will be available as an entertainment for the general public."



AT THE RECEIVER'S END: A NEW TELEVISION PROJECTOR GIVING AN IMAGE 12 INCHES SQUARE ON THE GROUND-GLASS SCREEN, WITH MR. ALEXANDERSON, THE AMERICAN ELECTRICAL ENGINEER, ITS SPONSOR.

AT HOME AND ABROAD: PICTORIAL RECORDS OF INTERESTING EVENTS.



COMMEMORATING A FAMOUS FRENCH WRITER WHO FELL IN BATTLE: THE UNVEILING OF THE BARRÈS MEMORIAL. M. Poincaré unveiled, on September 23, a monument to M. Maurice Barrès on the hill above Sion-Vaudemont, said to be the original of "La Colline Inspire." Marshal Lyautey presided. The monument, which resembles a lighthouse, was designed by M. Achille Duchesne.



A GROUP INCLUDING THREE NEW BURGESSES OF EDINBURGH: (L. TO R.) THE DUCHESS OF ATHOLL, THE DUKE OF ATHOLL, LADY ABERDEEN, SIR JOHN AND LADY GILMOUR, AND LORD ABERDEEN.

At Edinburgh, on September 21, the Freedom of the City was conferred on the Duke of Atholl, for his part in promoting the Scottish National War Memorial in Edinburgh Castle; on Sir John Gilmour for his services as Secretary for Scotland; and on Lady Aberdeen for supporting women's education and welfare work.



LORD DERBY PRESENTING NEW COLOURS TO THE 2ND BATTALION THE KING'S (LIVERPOOL) REGIMENT: AN INCIDENT OF LIVERPOOL'S CIVIC WEEK. On the opening day of the Liverpool Civic Week, September 22, Lord Derby presented new Colours to the King's (Liverpool) Regiment in Sefton Park. He read a message from the King in which his Majesty referred to his feelings of pride in the regiment and its traditions, and expressed satisfaction that the old Colours were to be deposited in Liverpool Cathedral.



THE PRINCE OF WALES PLAYING DECK GOLF ON THE VOYAGE TO MOMBASA: H.R.H. ABOARD THE "MALDA." The Prince of Wales and the Duke of Gloucester left Port Sudan on September 17, in the liner "Malda," bound for Mombasa, Kenya, where they were due on the 28th. On the 20th they touched at Aden, after a trying passage in the Red Sea owing to extreme heat.



THE NEW KING OF CAMBODIA AFTER HIS CORONATION: KING MONIVANG ENTHRONED.

The coronation of the new King of Cambodia took place recently with elaborate ceremony at his capital, Phnom Penh. After King Monivang had ascended the throne, the crown was placed on his head by the Governor-General of French Indo-China.



A DISASTER TO A BLIND VICAR'S NEW CHURCH: FIRE-MEN AT WORK ON ST. JUDE'S, THORNTON HEATH.

The new church of St. Jude's, Thornton Heath, which the Archbishop of Canterbury had arranged to consecrate on October 27, was badly damaged by fire on September 21. The Vicar is the Rev. G. F. Whittleton, who is blind.



THE PROPOSED SITE OF THE NEW PALACE OF NATIONS AT GENEVA: THE ARIANA PARK, WITH THE ARIANA MUSEUM.

It was reported from Geneva recently that the difficulty in obtaining a site for the new Palace of the League of Nations was likely to be overcome. It was suggested that an exchange should be made between the League and the Cantonal authorities, whereby the League gave to the Canton the lake-side site originally selected, and accepted in return part of the Ariana Park.



LIVERPOOL'S WOMAN LORD MAYOR OPENS THE CIVIC WEEK: MISS MARGARET BEAVAN MAKING A PROCLAMATION, WITH SIR A. SALVIDGE AND CAPT. PROTHERO. The fourth annual Civic Week held at Liverpool was opened on September 22. The Lord Mayor (Miss Margaret Beavan) made the announcement from the balcony over the portico of the Town Hall. Shortly before the proclamation the Imperial Airways flying-boat "Calcutta" left with a municipal party from the Mersey for a visit to Belfast.



"A SMALL FLOATING HOME": A THORNYCROFT 30-FOOT "STANDARD CLASS" CABIN CRUISER, WITH A SPEED OF 6 KNOTS, SOLD AT £575.

IT would be interesting to know the percentage of our population which spends its holidays either by the sea or river. It must be very great, yet few taste the delights of actually living afloat and avoiding the ever-increasing noise and bustle of the land. It is quite easy to do this inexpensively, even for those with practically no knowledge of seafaring matters, and to do so in such a way as to eliminate all fear of seasickness and discomfort. "Oh, but I cannot possibly afford to go yachting," says the average person; and he is quite right, for very few of us can, in the accepted meaning of the word; but there is an alternative in the form of the Motor Cruiser.

So many people have asked me the questions: "What is a Motor Cruiser? What is the difference between one and a motor boat?" So for the uninitiated I will describe a motor cruiser as a small floating home, complete in all respects, with cabins and domestic arrangements, which can be handled and driven by one person in the same way as a motor-car. It is a self-propelled water-caravan, with room for a servant in the case of the larger types. A motor-boat, on the other hand, is a more or less open boat with an engine. The very cheapest form of motor cruiser is practically an open boat with a hood or canopy. It costs about £10 per month when cruising, for two people inclusive, and can be bought, including an outboard motor, for under £100.

In subsequent articles I propose to give details of the various types of motor cruiser on the market, the prices of which lie between £250 and £5000, and to deal with the whole matter with a view to helping the novice in any way if I can, with special reference to my lady readers. Ladies are very rightly conservative, and like their holidays to be free from drudgery, and to be comfortable; they can have this in a motor cruiser.

With the winter approaching it may be argued that it is the wrong season to consider such a question: but it must be remembered that there are not many standard boats built or on sale like motor-cars, and that the autumn is the time to order a vessel for next year. Apart from this, marine motoring or marine caravanning is not a pastime only for our English summer, but for all the year round. How many realise, for instance, that it is possible to leave Westminster in a motorcruiser and, with the exception of the crossing to the Continent, to cruise through the

MARINE CARAVANNING.—I.

By G. HAMPDEN.

heart of France to the Mediterranean and the many places on its coasts, the whole distance being covered by canal and river? Many of the European canals are lovely, and not unlike certain reaches of the Thames.

Alternatively the Black Sea can be reached by canal as far as the Danube, which is navigable to its mouth. For the ambitious with time to spare, a cruise can be made to the south coast of the Baltic by canal, and, after traversing a small stretch of open water as far as Petrograd, there is a good canal system leading into the River Volga, which takes one to Astrakhan on the Caspian Sea. I am not seriously advising anyone to take this trip at the moment, but I want to point out that it is a feasible proposition. Most of the great cities of Europe can be reached by inland waterways, and the expense

Those with time and means can place their motor cruiser on the deck of a cargo steamer and send her to any part of the world, such as some great river, or to the Victoria Nyanza, via the Uganda Railway from Mombasa. Unlimited fields await the traveller in such sheltered waters, with no fear of sea-sickness. At the moment the shipping companies' charges for transporting motorcraft make such trips expensive, but I understand that they are considering a revision of their rates in view of the growing interest in motor craft in general. I hope yet to hear of special reduced charges for transporting a flotilla of motor cruisers, say, to the Amazon.

I have said I consider ladies conservative, but the same applies to Europeans in general. In America there are, roughly, 200,000 registered owners of motor craft, whilst on this side there are only about 10,000. North American weather, on the average, is no better than our own; so during the winter they follow the sun to the south in their boats,



"A SELF-PROPELLED WATER-CARAVAN": A THORNYCROFT 48-FOOT MOTOR CRUISER FOR COASTAL AND INLAND WATERS, WITH A SPEED OF 12½ KNOTS.

of hotels saved by living on board one's vessel, the cost of running her being considerably less than the total railway fares of a party of four people on tour.

and I suggest that more of us should do the same. Last winter about fifty ocean-going yachts sailed round by sea to the Mediterranean, and a similar number of motor cruisers passed through the inland waterways of France to the same destination. The numbers are increasing, as people realise that it is the cheapest and most comfortable form of foreign travel, and that in the event of a bad summer at home the holidays can be deferred until the winter, and the good weather followed southwards.

In my enthusiasm on the vast possibilities of this form of foreign travel, which I may say I have frequently indulged in myself, I have digressed somewhat and made no mention of what can be done during an English summer. To begin with, the novice should keep to sheltered waters, such as the Norfolk Broads and river estuaries, during which period he would be wise to read over the thirty-one articles of the International Rule of the Road, and make a study of the tides. Armed with this knowledge, short coastal trips can be taken to the various seaside resorts, and followed later by cruises to Scotland, or, alternatively, the vessel can be sent by rail or road to Scottish waters. An Irish cruise is sure to follow, and it will soon be found that the Old Country alone can provide a lifetime of summer holidays afloat.

Now there are many pitfalls into which the novice may fall before becoming the proud owner of a vessel, so I intend to devote considerable space later on to the many and important points connected with the purchase of boats in general, for I can speak from very bitter personal experience. I shall be only too pleased to help any reader who may require it; but I cannot promise to answer all questions by letter, as there may be some which are best answered in one of my weekly articles.

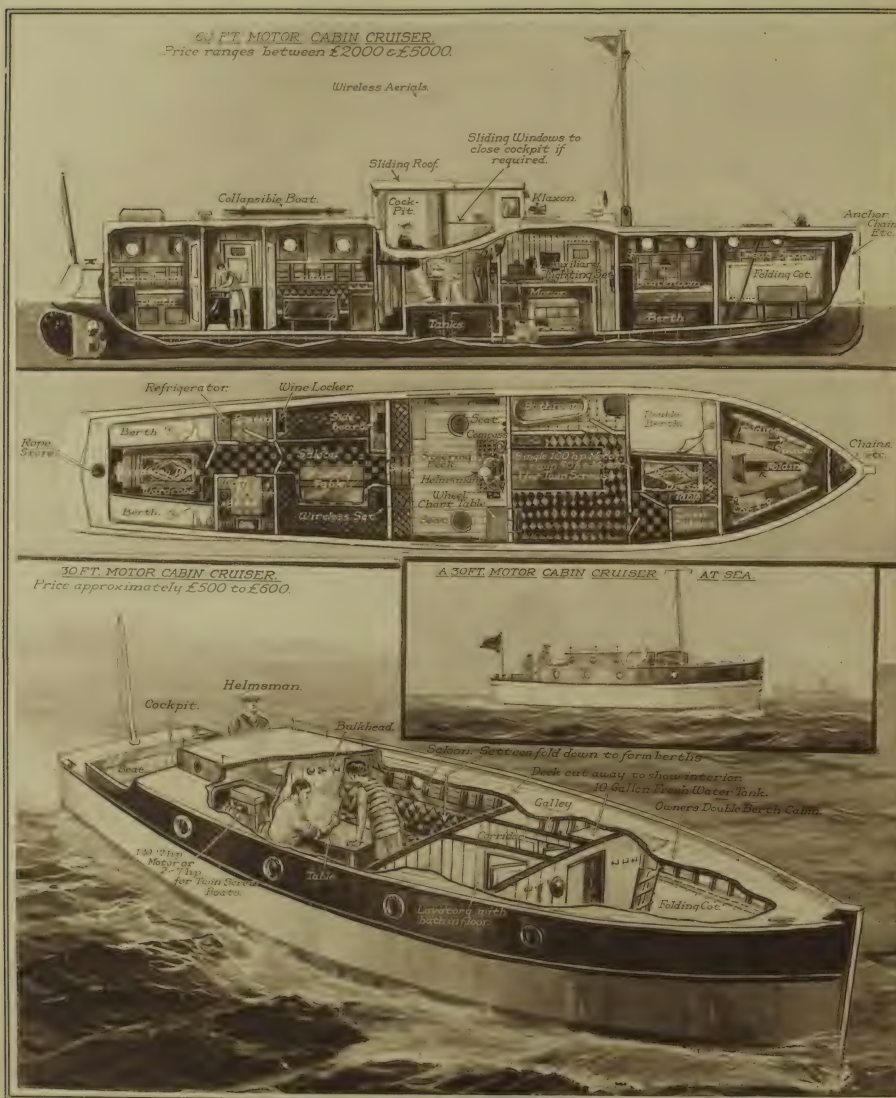


"COMPLETE WITH CABINS AND DOMESTIC ARRANGEMENTS": THE SALOON, GALLEY, AND FORECASTLE IN THE 30-FOOT CABIN CRUISER "ELAINE," EQUIPPED IN "STANDARD CLASS" STYLE.

ROAD CONGESTION SENDS MOTORISTS TO SEA: MOTOR YACHTING AS A SPORT FOR MEN OF MODERATE MEANS.

DRAWN BY OUR SPECIAL ARTIST.

G. H. DAVIS. (COPYRIGHTED.)



"SEA-CARAVANS" FOR THE AMATEUR YACHTSMAN: FOUR TYPES OF MOTOR-DRIVEN

The present popularity of the motor cabin cruiser is the result of the production by several manufacturers of beautiful little craft that enable the lucky owners to tour in comfort and at comparatively small expense. It places the whole of Europe within the bounds of the marine "caravaner," and it brings out that love of the sea that lies deep in the souls of most Englishmen. There are now motor craft of this type that can be purchased at prices to suit every pocket, from the luxuriously fitted-up "sixty-footers," costing round about £2000, to the fast little 20-ft. boats, the smallest boats you can live in comfortably, that can be purchased for about £150. The motors used to-day are both powerful and reliable and run on paraffin, using a little petrol for starting only, and, unlike motor-cars, they involve no horse-power tax. The paraffin and lubricating oil consumption is, roughly speaking, about half a pint



CABIN CRUISERS, SHOWING DETAILS OF STRUCTURE AND PASSENGER ACCOMMODATION.

per developed horse-power per hour. Except in luxury vessels of 60 ft., no crew is required, as the owner and his friends can do all that is needed. Should a paid hand be employed (one understanding both seamanship and knowledge of motors), the wages are about £3 per week. For this sum he feeds himself, but if you want him in uniform, the cost will be more. The expense of laying your boat up during the winter varies considerably, but is not heavy. The large boats to-day are of two types—those with a single propeller, and twin-screw vessels. In a sixty-footer an 80-100-h.p. engine will be sufficient with two, 50-h.p. motors, if the boat has twin screws. These large craft would accommodate half-a-dozen people in comfort, whilst the little 20-ft. boats, with their economical 6-8-h.p. motors, provide an ideal cruiser for a man and his wife to potter around in, both at sea and up most of the waterways of Europe.

AFRICAN BIG-GAME FROM AN ARTIST'S PERSONAL OBSERVATION—



A HUNTER PREPARING TO FIRE INTO A HERD OF CHARGING BUFFALO, FROM THE SHELTER OF A GIANT ANT HILL: A SCENE IN EAST AFRICA.



A TENSE MOMENT WITH A "HIPPO": THE HUNTSMAN FIRES INTO THE HUGE MOUTH FROM A FLIMSY CANOE PROPELLED BY A BEARER.



A TERRIBLE SIDE-LIGHT ON THE STATE OF NATURE: A BEARER HELPLESS UNDER THE FANGS AND CLAWS OF A LION.



THE SAD FATE OF THE MOST DEFENCELESS CREATURE OF THE AFRICAN WILD: A GIRAFFE WITH ITS UNCOUTH GALLOP FLEEING FROM A LION.



TERRIFIC IN THE WEIGHT OF ITS CHARGE, BUT CONSEQUENTLY EASY TO ELUDE: A HUNTER AND HIS BEARER SLIPPING OUT OF THE WAY OF AN INFURIATED RHINOCEROS.



FORMIDABLE VISITORS: A HERD OF ELEPHANTS MARCHING DOWN TO WATER NEAR THE HUNTER'S TENT.

These drawings give a life-like conception of the types and habits of the big game which the Duke of Gloucester will encounter if he and the Prince of Wales carry out their present plans for their tour in Kenya and Nyasaland and Northern Rhodesia. It is stated that the Duke will temporarily separate from the Prince for a hunting trip, and that he will probably penetrate further into the East African wilds than his brother. The Prince of Wales and the

Duke of Gloucester were due to land at Mombasa on September 28, when, after attending various civic functions, they will proceed to Nairobi. The above lithographs are by the versatile German artist sculptor, Fritz Behn, and are reproduced from a portfolio entitled "Afrikanische Visionen," published by R. Piper and Co., of Munich. They represent the artist's own experiences in the African bush in Tanganyika, and were done as studies for subsequent work in sculpture. It may

[Continued opposite.

—AN INTERESTING CONTRAST TO THE FILM PHOTOGRAPHS IN "SIMBA."



"COUCHED IN THE DIM ARBOREAL GLOOM": A LEOPARD LYING AT THE "READY" ALONG A BRANCH, AMID THE LUSH CREEPERS AND FOLIAGE OF AN EAST AFRICAN FOREST.



THE RELENTLESS MIGHT OF THE WILD: A NATIVE BEING TOSSED IN THE AIR BY A WATER BUFFALO.



A TREMENDOUS APPARITION: THE HUNTER AIMING AT THE HEAD OF A GREAT BULL ELEPHANT CONFRONTING HIM IN THE AFRICAN BUSH.



A PERILOUS "MARCH-PAST": ELEPHANTS ON THE WAR-PATH, WITH UPRaised TRUNKS, CRASHING THROUGH THE FOREST.

Continued.]

be recalled that he held an exhibition of bronze sculpture last December at the Fine Art Society's galleries. "The art of Fritz Behn (says a German writer) is most varied; he is interested in every form of it. He works in bronze and stone, doing reliefs and busts, and in that respect he recalls more the artists of the Renaissance than those of the present day, who are usually specialists. Fritz Behn's art is extremely individual, and he is equally successful

whether he is working at a figure of one of the large wild cats of Africa or on a delicate majolica statuette. He has also done a large war memorial for his native town of Lubeck. It is called Pieta, and has nothing in it of the average war memorial, but is a work full of distinction and dignity. He is equally successful in his small bronzes of wild African animals, the grace of which he depicts so admirably."



WITH A TENDENCY TO OVER-ELABORATION: THE CHINESE FURNITURE IN THE STYLE OF THE SOUTHERN SCHOOL.

WE have long been alive to the beauties of antique European furniture. But the masterpieces of the old Chinese designers still await their rightful appreciation. This should not be long in coming now that the tide of Western fashion is so strongly set towards Oriental things. Unfortunately, most of the Chinese furniture now offered in the London and Paris markets is not of the best period. Some pieces are not Chinese at all, but cheap Japanese copies. Others are modern atrocities of poor quality woods and inferior carving or lacquer. Real old cupboards, chairs, etc., of the fifteenth and sixteenth centuries—the golden age of the Chinese designers—are simple in pattern and sober in decoration. These are what are known as true Chinese "Chippendale." These are the models to which men like Sheraton, Adams, and Chippendale owe a debt of inspiration—a debt that the last-named at least frankly acknowledges.

One reason why the Chinese achieved an early superiority as workers in wood was because their buildings for many centuries were constructed entirely of timber. Even in modern times, when the walls that fill in the skeleton wooden framework supported on wooden columns are made of brick, the decoration of interiors is still entrusted to the wood-carver. Between the ceiling beams and the supporting pillars he drapes fringes of fine fretwork. He also supplies movable screens or partitions of lacy loveliness. Carved panels separate one room from another or serve as doors, while windows are decorated with intricate geometric designs. All this minute, laborious work is eminently suited to the patient Oriental temperament.

Since there is, and has always been, an intimate relationship existing between Chinese architecture and Chinese furniture, it follows naturally that the same ideals appear in both. Thus the stiff formality and the straight lines of the former are reflected in the latter. Even the decorative designs that adorn the eaves of temples and palaces may be seen repeated in their altars and their thrones. Many of these designs are infinitely old, copied from bronzes cast centuries before the birth of Christ. Then came the "eight triagrams," the swastika, and the so-called "Greek pattern," while combinations gave infinite variety. Later, the Chinese carvers turned to Nature for their inspiration. Wave, cloud, and flame forms—all of which are special features of Chinese design—soon became common; while flowers and trees, especially the peony, the lotus, with its Buddhist associations, the bamboo, the pine, gemmed with raindrops or burdened with snow, grew to be favourite art motives. Then came animal forms, often portrayed with great vigour. Five-clawed dragons and phoenixes were reserved for Imperial palaces, but the "lucky bat" so often used to round off a corner, the squirrel, deer, butterfly, and fish were generally used. Last of all appeared landscapes and human figures, the latter chiefly portrayals of romantic heroes. Thus, in judging Chinese "period furniture," it is important to know when certain patterns were used. The changing perspective of landscape scenes and the attitudes and costumes of human figures will often date a careless modern forgery.

The Charm of Chinese Furniture.

By JULIET BREDON, Author of "Peking."

In spite of their great fertility of invention in ornament (which makes up for a certain lack of individual originality), the old Chinese cabinet-makers avoided a riot of unshapely designs. They always had an instinctive feeling for the value of plain surfaces and used them to show off their beautiful woods. Restrained elegance of form and delicacy of carving were the highest ideals of the best craftsmen. The best known and most valuable of their woods is the precious *tsu l'an*, a kind of rosewood (*Dalbergia latifolia*) imported from India. This is deep purple in colour, so nearly black that it is sometimes miscalled ebony, and takes a fine natural polish. After a little experience the genuine *tsu l'an* can be distinguished from all other

varieties by its great weight, by its faint rose-like odour, and by the peculiar veinings in it. These veinings are very marked when the wood used is chosen from the part of the tree nearest the ground. The upper trunk and branches yield an inferior grain despised by real connoisseurs. Nowadays, fine *tsu l'an* furniture is worth its weight in gold—when it is to be found at all. But a hundred years ago it could not be bought at any price, because all of this precious wood available was reserved for Imperial use, and sumptuary laws forbade its sale to private individuals.

For those who could afford fine furniture there were still, however, a choice of many handsome woods of almost equal beauty. Of such is the *hung mu*, or red wood, which has a reddish tinge that darkens with age and exposure to light. The Chinese themselves are particularly fond of *Nan-mu* (*Machilus Nanmu*), a kind of laurel which grows in western China. This wood is close-grained, fragrant, and brown in colour, ageing to a lovely dead-leaf tint.

An occasional piece of walnut comes on the Chinese market nowadays, and is always a valuable find. Like the so-called Chinese mahogany (*Cedrela Sinensis*), it is yellowish-brown, very soft, and easily worked. This latter wood, like the very rare *Ginko*—a survival of a single species of tree—descendant of the last giant ferns, from a once numerous family—has the valuable quality of never warping or cracking even in steam-heated houses. *Hua-li*, the rosewood of the Portuguese; *Tieh-li*, a variety of ebony popularly known as "iron wood"; pear wood, and willow are among the less sought after Chinese woods sometimes used for making small objects such as stools and mirror-frames; while scented woods like camphor and sandal are popular for chests. So long as their perfume remains, they are enduring and will not split.

There is no greater treat in store for the amateur of fine old furniture than to poke about in the second-hand shops of a Chinese city, and especially in those outside the grey walls of the Tartar City of Peking.

Still-better bargains, of course, may be picked up in the carpenters' yards before ever the cabinets, tables, etc., reach the merchant's show-room. But it requires some experience to judge the old pieces while they are undergoing repairs and before they have been repolished. The Chinese are up to all the tricks of the antiquarian's trade. Dilapidated chairs and tables are painstakingly restored and often blandly sold as perfect to the eager bargain-hunter who thinks he has a treasure—in a bad light.

The process of making new things into old is amusing to watch, and recognised buyers, known as uncheatable, are sometimes admitted to see the



SHOWING HOW THE CHINESE IDEA OF INTERIOR DECORATION INCLUDES THE ELABORATION OF WALLS AS WELL AS OF FURNITURE: AN INTRICATELY CARVED WOODEN ARCH, AND FORMAL WALL DESIGN IN THE HOUSE OF PRINCESS ZU AT PEKING.

secrets of the craft. The shapes are genuine antique, but clumsily copied in kitchen-table pine-wood. The design for the carving is first made on paper, then roughly chiselled through the soft wood. No sand-paper is used, and the experienced eye easily detects, even after several coats of polish, the marks of the tools on mouldings and borders. There are two schools of carving easily distinguishable from one another. The "northern school" adheres to the simpler forms of decoration, relying for its effects largely on the beauty of the woods themselves. The "southern school" uses more elaborate designs which cover all surfaces. "Cantonese blackwood," as the most typical southern work is often called, has also frequent inlays of marble and mother-of-pearl, giving a quaint but rococo effect.

In Chinese lacquer furniture it is still more difficult than in the plain blackwood to tell the modern copy from the genuine antique. The smell, the weight, and the general softness of colouring are the only guides. As a rule, fine old pieces are never over-decorated. Black or dark green lacquer with gold reliefs is generally most prized by the foreigner, but the Chinese appreciate many other varieties which blend better with their schemes of furnishing than they do with ours. Among their favourites are the carved red lacquers beloved by the Emperor Ch'ien Lung, who died in 1796, and the many inlaid lacquers decorated with semi-precious stones. All

[Continued on page 582.]



INCLUDING A SPLENDID BLACK-AND-GOLD LACQUER CABINET OF THE FIFTEENTH CENTURY—THE CHINESE "CHIPPENDALE PERIOD": A ROOM IN THE HOUSE OF PRINCE KUDACHEFF, FORMER RUSSIAN MINISTER IN PEKING.

Other Photographs of Chinese Furniture appear on the opposite Page.

THE "CHIPPENDALE" PERIOD IN CHINA: A GOLDEN AGE OF CHINESE FURNITURE.



1. TYPICAL OF A LAND WHERE STRICT ETIQUETTE PERMITTED "NO LOUNGING OR UNCONVENTIONAL ATTITUDES": A CHINESE VERSION OF THE "SOFA" IN BLACKWOOD, CARVED IN THE "NORTHERN STYLE."



3. ORNAMENTED WITH A VERY DELICATE AND REALISTIC FLOWER PATTERN IN LOW RELIEF: A CHINESE BOOK CUPBOARD OF BLACKWOOD, NOW IN THE POSSESSION OF A MANCHU PRINCE AT PEKING.



2. RESPLENDENT EXAMPLES OF THE CHINESE "CHIPPENDALE" PERIOD OF THE SIXTEENTH CENTURY: A FINE OPEN CABINET AND LACQUER TABLE FROM LADY BREDON'S COLLECTION AT PEKING.



4. A HANGER FOR SILK GOWNS ORNAMENTED WITH THE ANCIENT "SQUIRREL AND GRAPES" MOTIF: WITH THE "CLOUD PATTERN" ON MARBLE-SEATED BLACKWOOD CHAIRS AND FOLDING TABLE.



5. CONTRASTING IN THEIR STIFF FORMALITY WITH THE EASY CHAIR ON THE RIGHT: A CHINESE BEDROOM SUITE OF "HUNG-MU" (RED WOOD) CONVERTED TO EUROPEAN USE.

6. A MAGNIFICENT RELIC OF THE IMPERIAL PALACE OF PEKING: A LATE FOURTEENTH-CENTURY CARVED CHINESE CUPBOARD IN "TZU T'AN" (IMPERIAL ROSEWOOD), NOW IN A PRIVATE COLLECTION AT SHANGHAI.



Chinese furniture designers and carvers of the best period (fourteenth-sixteenth centuries) were more concerned to show off the fine colour and grain of their material than to evolve striking shapes or deeply significant patterns. This tendency was emphasised by the formal uses to which furniture was relegated by the strict etiquette maintained in the houses of great men. Thus in Fig. 1 the almost forbidding hardness of the sofa is only relieved by a few small "elbow cushions." Fig. 3 shows, however, how the exquisite quality of the flat surface

of the wood is set off by a little delicate tracery in low relief. Another device with the same object was the inlaying of furniture with contrasting marble (Figs. 1 and 4). But nothing is more striking to the Western eye than the extraordinarily patient and forceful elaboration of ornament, as illustrated by the cupboard in Fig. 6, a piece made of the famous "tzu t'an," which was imported from India, and under the Imperial régime prevented by law from being sold to private owners. An article on Chinese furniture is given opposite.

Fashions & Fancies



Shimmering gold brocade lined with beech-brown ring velvet and trimmed with hare fur expresses this lovely evening coat from Woollands', Knightsbridge, S.W. The huge drooping sleeves, very wide and full, are a significant feature of the new season's modes.

The Horsehair Bustle.

Evening fashions have never been more attractive than this season. The silhouette is so varied that it is difficult to standardise, but undoubtedly the favourite variations are the long, close-fitting frock with dipping draperies, and the one which introduces a suggestion of the bustle. One of the smartest versions of this is the model by Bernard, pictured on the right, carried out in chenille lace in a real pillar-box red. This chenille lace is a new whim of fashion, and is embroidered all over on net. The frock is made with a real, if diminutive, bustle underneath the skirt, carried out in horsehair. This model may be seen at Debenham and Freebody's, Wigmore Street, W., where there are many fascinating interpretations of the autumn modes straight from Paris. The vogue for moiré is exploited by Bernard in a frock of vivid emerald-green, with a dipping tiered skirt held in place by a single glittering ornament like a huge initial.

Beautiful Evening Wraps.

The line of the evening wrap is becoming more elaborate this season in sympathy with the frocks. Huge sleeves of dipping points, richly bordered with fur, replace the straight little wrap coats of last year. A beautiful model, characteristic of the new modes, is the coat pictured on this page, carried out in gold brocade lined with beech-brown ring velvet, and collared with hare fur dyed to the same warm shade. The huge drooping sleeves are very effective. It may be seen at Woollands, Knightsbridge, S.W., where there are many other lovely wraps. Some are surprisingly inexpensive in price. For instance, a coat of the fashionable embossed velvet, trimmed with beige fur and interlined, can be obtained for 8½ guineas; and a cape of the same materials is only 6½ guineas.

New Designs in Handbags.

Every season brings its new ideas as to the shape and usefulness (or otherwise) of the handbag. In the more decorative ones for evening and fashionable afternoon functions, silk braiding is the predominating feature this year. There are bags covered entirely with intricate designs carried out in braid of different colours, sometimes quite thick corded strands, interspersed, for the evening, with gold and silver braid. Some beautiful bags illustrating this new vogue are pictured below. For frankly sporting occasions, nothing could be more effective than the huge tweed bag, pictured on the left, to match your country suit. These are all to be found at Marshall and Snelgrove's, Oxford Street, W., where is a really wonderful collection, many of which are surprisingly moderate in price. For instance, there are fascinating square tapestry bags embroidered all over in Persian colourings, available for 25s. 6d., and large, flat-shaped leather bags with tasselled zip-fastener tops and fitted zip purses are 39s. 6d.



A beautiful model by Bernard carried out in the new chenille lace trimmed with ring velvet in a vivid pillar-box red. The slight bustle effect is achieved by a clever padding of horsehair beneath the skirt. It is amongst the new season's collection at Debenham and Freebody's, Wigmore Street, W.



The latest daytime bags for morning and afternoon: the former is carried out in tweed, dark-brown patterned with orange and yellow; and the second in black moiré richly embroidered in Oriental colourings and completed with a marcellite mount. They may be seen in the salons of Marshall and Snelgrove, Oxford Street, W.



A trio of exquisite bags illustrating the new vogue for braiding and stencilling. One is in beige and black moiré with stencilled flowers; the next a pochette braided all over in gold and rich colourings; and the third covered entirely with dull-surfaced braid in soft pastel shades, relieved with black. From Marshall and Snelgrove's.

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JEWEL THIEVES AND THEIR WILES.

(Continued from Page 548.)

man that he would see if his wife could receive him, in order to examine the necklace in his presence, adding, with a charming smile, that he quite realised his visitor would not wish him to leave the room with such valuable gems. He then entered the adjoining room, and the jeweller caught a momentary glimpse of a lady in bed. The door was closed, and there came to his ears a murmur of voices. Finally there was silence. The unfortunate man sat for a long time, his eyes glued on the jewel-case lying on the dressing-table, but at last, becoming impatient, he rose and picked it up. It was empty! Frantically now he flung wide the door and rushed into the bedroom. The lady in bed was still there. It was a wax head with the clothes cleverly arranged around it. A metallic snap caused him to turn in haste. Both doors were now locked, and the bell-wires had been cut. By the time one of the hotel servants came in answer to his incessant knocking, the thieves were far away. A cunningly concealed opening had been made in the wall just behind the spot where the box had been placed, and, during the few seconds that the bogus customer had stood reading the bill before the assistant, a confederate had abstracted the necklace. The locked doors were a last piece of incredible audacity. Fortunately no time was lost, in calling in the scientific experts. Three perfect fingerprints were found on the stick of shaving-soap, and two more on the plate glass covering the dressing-table. The assistant recognised the photograph on the police chart shown him as that of the man who had been shaving. It was Jean Manesco, a well-known confidence trickster. The Sûreté was convinced that there was only one receiver who would dare to buy stones the size of those composing the necklace, which was valued at £20,000. Manesco was furthermore known to have dealt with this "fence" on former occasions. He was at once shadowed, and detectives watched every road and railway station. Two days later the receiver was arrested just as he alighted from a stationary taxi with the loose diamonds in his pocket. In the car was one of the thieves.

A method which in the last few years has cost jewellers large sums is extremely clever. It was invented by an organised gang of which several members are former goldsmiths. A sketch would

be made of a piece of jewellery in a shop window, and a perfect replica manufactured in similar gold or platinum, but with paste instead of real gems. A fashionably dressed man or woman would thereupon visit the jeweller and request the chosen loot to be brought to an apartment on approval, where the faked trinket would, of course, be substituted for the real one. The bogus customer would then tell the employee that on second thoughts he or she had decided to call later and select something else. Sometimes the substitution would be actually carried out in the shop, and in two instances the fraud was not discovered until several days later. In some cases a piece of jewellery, which would be always composed of two or three diamonds of great value, was bought by one of the band, and only one single stone removed and replaced by one of little value but of the same size, or by an excellent imitation in French paste. The customer then returned and explained that he had intended it as a gift for a lady, but that she did not like it. Therefore he wished to exchange it for something else. Of course, the jewellery thus bought for cash was sold again with only a small loss, largely compensated by the dishonest acquisition of a fine diamond. The Lyons laboratory have discovered that a photograph taken by means of ultra-violet rays will immediately show if a stone has been tampered with, reset, or replaced by another. The difference is clearly visible in the photograph (Fig. 1) given on page 548.


It is not always the dealer who is victimised by jewel thieves. One of the most audacious tricks, which had been obviously prepared in advance, was perpetrated in Paris. A lady who is famous for her jewellery, upon hearing that a foreign potentate was to be present at a gala night at the Opera, decided, naturally enough, to adorn herself for the occasion with her most beautiful jewels. She invited two friends to share her private box. These two friends telephoned at the last moment and informed her that they could not accept the invitation. It was afterwards discovered that the friends had been put off by telegram, and it was one of the thieves who telephoned in their name. The lady's box was opposite that occupied by the royal visitor and his suite. During an interval an officer in a gorgeous uniform, and apparently an equerry of the King, presented himself, with many compliments and excuses at daring to disturb her. He explained that his royal master had been so struck

by the beauty of her earrings that he would consider it a great favour if she would allow him to examine one for a moment, since it was his desire to obtain similar jewels for the Queen. Flattered and awestruck at this unexpected honour, the lady at once handed one of the solitaires to the officer. Although she waited impatiently until the next interval the latter did not return, nor could she see him in the royal box. She was about to send an attendant to make enquiries, when a knock came on the door of her box, and an usher introduced a tall dark man as a commissaire of police. The visitor gave her a glimpse of his tricoloured badge, and at once said:

"Madame, did you not give one of your earrings to an officer who pretended to be in the King's suite? Yes, I thought so. Well, you have been victimised by a very clever scoundrel; but we have caught him. Give me the other earring so that we can identify the one he had in his possession, and then, after the performance, follow the detective who shall wait outside the door of your box to the police station in the rear of the building. Thus you will avoid all scandal."


Without hesitation the lady gave the commissaire the duplicate of the jewel stolen by the officer. Needless to say, when she went to the police station, neither officer nor commissaire was there. Both were members of an international gang. They were caught a week later in Antwerp. This time the capture was due to information telegraphed by a diamond merchant to whom the stones had been offered for sale.

Everyone, no doubt, still remembers the theft of the famous pink Condé Diamond from the museum at Chantilly. This case does not really belong to the category known as jewel thefts. It was a clever burglary, committed by two Alsations. They were traced because they offered the small stones which had surrounded the pink diamond to a woman who dealt in precious stones. The thieves learned in time that the police had been informed of the transaction, and decamped, leaving their luggage in the hotel where they had been staying. The proprietress, anxious for her money, since her tenants did not return, opened their bags, and among the linen and clothes found a large rosy apple. Apples have always tempted Eve. She cut this one in half, and under the peel, which was bruised on one side, discovered the priceless pink jewel. It was reset, and once more adorns the museum. The two thieves were caught several months later and sentenced.




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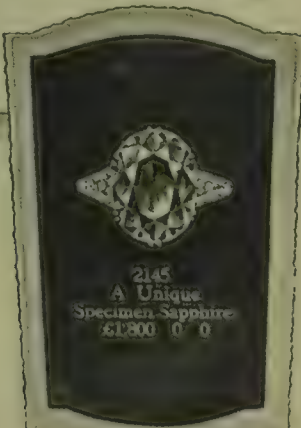
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THE PLAYHOUSES.

"SUCH MEN ARE DANGEROUS." AT THE DUKE OF YORK'S.

"**SUCH** Men are Dangerous," the play about the mad Tsar, Paul I., and the arch-conspirator, Count Pahlen, adapted by Mr. Ashley Dukes from the German of Alfred Neumann, has not the analytical subtlety of Merejowski's version of the same story, seen not long ago at the Court, but it makes excellent theatrical stuff of the old-fashioned showy sort, and it permits Mr. Robert Farquharson as Tsar, and Mr. Matheson Lang as Pahlen, to contribute two highly coloured and effective studies in melodramatic portraiture. That the author should take liberties with history by intruding a "sentimental interest" and ending the tale with the virtual suicide of the conspirator-hero is characteristic of the type of drama he affects. The introduction of his Baroness's love affair is perhaps no great offence, and certainly gives Miss Isobel Elsom one or two pretty moments of pathos.

But in romanticising Pahlen and giving him the airs of a political martyr, Herr Neumann has made hay with his character, and almost all Mr. Lang can do with such a patchwork part is to take scenes and speeches as they come and lend them vocal and histrionic decoration. So again it is not Mr. Farquharson's fault if we too rarely eye his Tsar with compassion; and watch a little restlessly what is largely an exhibition of demented spite, childish cunning, and hysteria.

But there is one moment when the poor tortured wretch seeks comfort in Pahlen's arms, when author and actors touch the skirts of tragedy, and Mr. Lang is seen at his best. Two capital performances deserve notice—those of Mr. Isham as Tsarevitch and Mr. Wolfitt as the serf-murderer. The roll of drums throughout the action is impressive, and the settings provided by Mr. Aubrey Hammond are fascinating and appropriate.

"BY CANDLELIGHT." AT THE PRINCE OF WALES.

That an old theme is never too old in the theatre, if it is handled freshly and brightly and brought up to date in the matter of characterisation, is shown by the jolly entertainment which, as adapted from the German of Siegfried Geyer, Mr. Harry Graham has fashioned out of a story as old as the days of Molière. Here in "By Candlelight" is our old friend the impudent valet masquerading in his master's clothes and entertaining in that master's absence a "lady of quality" who proves also to be in masquerade. You find, of course, the master returning unexpectedly, and, in this case, humouring his valet's audacity and assuming his livery. But how is a poor valet to make love, even to so roguish a partner as Miss Yvonne Arnaud's art supplies, while hovering over him in attendance is the Baron, all smiling, critical watchfulness? And as if this were not distraction enough, other intruders spoil the joy of the valet's little supper in the shape of a certain Lulu and an indignant husband; while they are followed by the Countess, whose clothes Bastien's "lady" guest is wearing. In the end Baron and Countess sit down to the meal, and valet and maid assume their proper rôles, valet finding maid little less charming unmasked than in her borrowed plumes. With sprightly dialogue from the adapter, plenty of vivacity from Miss Arnaud, and a neat contrast in comedy acting furnished by Mr. Leslie Faber as master and Mr. Ronald Squire as servant, "By Candlelight" makes as good fun as can be found anywhere just now in a London theatre.

"THE LORD OF THE MANOR." AT THE APOLLO.

Mr. Hastings Turner has written a merry fantasy around the idea of a country house being turned upside down by a succession of minor calamities and unwelcome visitants. Rightly does he call it "The Lord of the Manor," for it is the Squire—strictly Conservative and autocratic, at times choleric and explosive, but always courteous—who, as target of all the troubles and butt of the dramatist's humour,

provides the audience with more than two hours' constant amusement. Afflictions certainly rain on him. There is the impossible young creature to whom his son announces he is engaged. There is the Canadian labourer to whom his pretty niece takes a fancy. Above all, there are the consequences for him of a sort of Soviet revolution by virtue of which Labour Councillors interfere with his home and billet on him a trio of vagrants. In the end, when his miseries have proved sufficiently entertaining, he wins through. By that time, thanks to the author's sense of fun and Mr. Cellier's genial, not to say vociferous, interpretation, he has endeared himself to playgoers. Miss Olwen Roose, Miss Joan Henley, Mr. Leslie Perrins, Mr. Bruce Belfrage, Mr. Frank Bertram, and especially Mr. C. M. Lowne and Miss Alex. Frizell, give loyal help to keep the joke going.

"THE ADMIRAL'S SECRET." AT THE STRAND.

"The Admiral's Secret" is a play written by two young actors, and has some of the weaknesses implied in such authorship. It is all about a retired Admiral whose retirement is disturbed by Spanish brigands who are after a jewel, the "Star of Peru," in his possession. Actors' plays, unless the actors be of the calibre of a Noel Coward, usually proceed on conventional lines, and this one does so. Apparently, too, the collaborators have been in too great a hurry to master naval jargon and to make sure of the behaviour of naval officers towards each other when in mufti. For the sort of farcical melodrama they affect, theirs are mild excitements. Knives fly through windows and stick in walls; brigands with much volubility threaten mutilation of their victims; a butler is trussed up and bundled into a chest; there is a rough-and-tumble dash for the "Star," which the Admiral throws away only to find it in the oddest position; and there are some broad comedy opportunities for Miss Mary Clare in Spanish guise, and Mr. Paunceforte and Miss Smithson as butler and housekeeper. Mr. O. B. Clarence has had better parts than that of the Admiral.

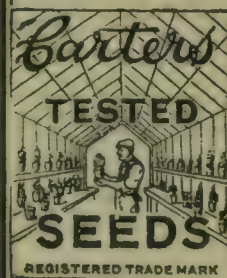


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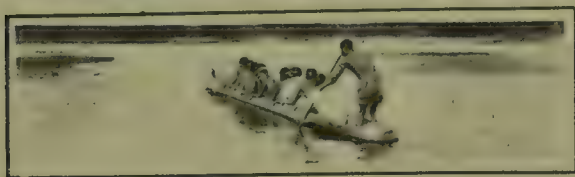
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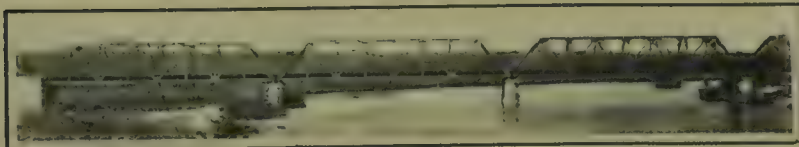
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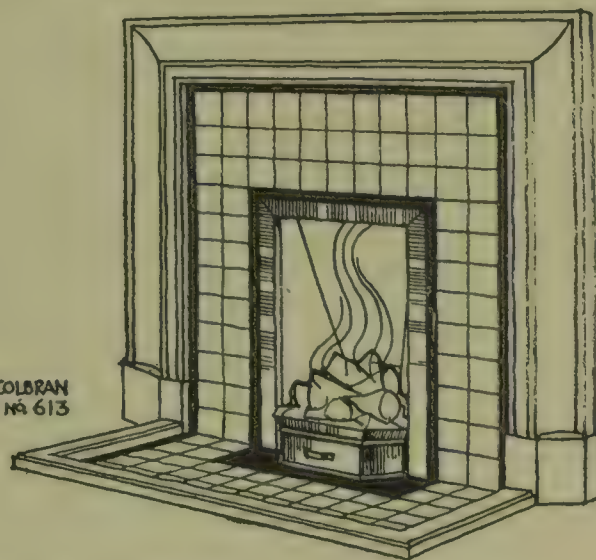
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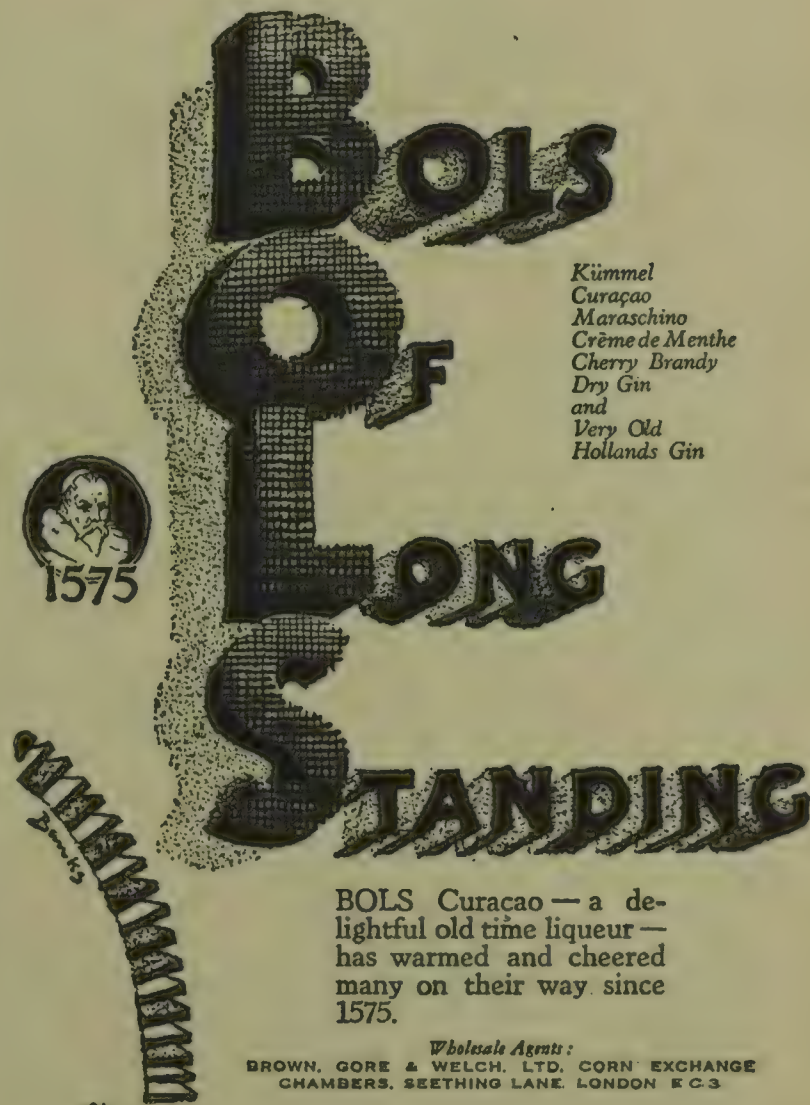
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THE CHRONICLE OF THE CAR.

THE "SATURATION POINT."—THE STUDEBAKER "EIGHT."

THAT now quite respectably aged question—"Have we reached saturation point?"—is, I see, being widely asked again, quite a number of well-informed people regarding the future of the motor-owner in this country with something like dismay. It is held by these observers that, while the car-owning figures of Great Britain lag very far behind those of the United States, we are, in point of fact, much closer to the saturation point than they are across the Atlantic, simply because there are more cars to the mile than there are over there. I give this view with reserve. Near big towns in America, the congestion is pretty bad already.

Deceptive Figures.

For myself, I do not see that there is any danger of the saturation point being reached here for a long time. It is true that most impressive numbers of cars are turned out every year, and that for 1929 the total is said to be larger than ever; but what people are inclined to forget is that quite a number of these go abroad. Further, it is not accurate to say that because, to put it in round



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figures, 100,000 new cars are built every year, every year there is an increase of 100,000 on the roads. Nearly everybody now buys a new car on the exchange system, giving up their old machine in part payment for a new one. In many cases, of course, these old machines remain on the roads; but from conversations I have had during the past few months with managers of big London distributing firms, who probably sell more cars than anybody else, I gather that quite a large number of the old used cars, especially if they are of any sort of age, disappear from the scene.

Suffocation by Motor-Car. Naturally, if this were not so, this celebrated saturation

point would have been reached a year or so ago. Our roads are nothing like wide enough or numerous enough to carry 10,000 new cars every month—or, if you prefer to put it this way, 400 a day. I certainly agree that any impartial observer from another country, being suddenly introduced to the Brighton Road, the Bath Road, the Portsmouth Road, and the Great North Road within a radius of twenty miles of London on a fine Sunday evening, would say that saturation point had not only been reached, but that it has been long passed, and that the country was dying of suffocation by motor-car.

Congestion—Not Saturation. No; I do not think there is any reason why any

of us should feel chary about buying a new car at this Show or the next or the next. Somebody said the other day that 1929 will see a million cars in the hands of owners in Great Britain. That is only one for every forty—an insignificant quantity compared with almost any of the more populated States of America. New roads are bound to be built, and, let us hope, built in a more sensible way than some of the new by-passes. When it is possible quickly and easily to enter and leave the big cities of the country and to avoid them on

[Continued overleaf.]



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MOTOR OIL

BOULOGNE National Trophy RACE

September 9th

1st Capt. Malcolm Campbell
DELAGE

2nd Gauthier, BUGATTI
—won at record speed of 73
m.p.h.—the highest ever
reached in any race on the
Boulogne Circuit.

INDIA TO ENGLAND Record Flight

Capt. C. B. Barnard landed at Croydon at 8.10 p.m. on Thursday, Sept. 6th, having flown from Karachi in 4½ days. His Bristol "Jupiter" engined monoplane was lubricated with Wakefield CASTROL.

The fastest previous flight between England and India was made by Mr. Bert Hinkler, in February, who reached Karachi in seven days in the course of his wonderful 15½ days flight to Australia, also using Wakefield CASTROL.

EUROPEAN GRAND PRIX

Monza, September 9th.

1st Chiron, BUGATTI

2nd Varzi, ALFA-ROMEO

3rd Novolari, BUGATTI

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Continued.

through journeys, an immense relief will be given to the traffic, which will at once become more fluid and more distributed. There is no saturation as yet, but there is on fine week-ends appalling congestion—which is quite a different thing.

The "Straight-Eight" Studebaker.

The new "Straight-Eight" 40-h.p. Studebaker, which I tried the other day, is a car with a number of interesting points in its design and performance. It is, in some ways, one of the most up-to-date American cars I have driven. It is curious that so many famous cars which come to us from the United States still use methods which have long been out of date with us. For example, the best known, I suppose, is the exterior type of brake. The Studebaker brakes—which, incidentally, I thought particularly efficient—are of the internal expanding sort, and presumably dust- and water-proof. They are called the "Amplified Action," which I take to be another word for Servo. It is stated that this action increases the pedal pressure by three and a half times.

Some Good Details.

Another rather unusual point about the Studebaker is that the fuel is brought from the tank to the carburettor by a pump and not by an autovac.



FAST BY NAME AND FAST BY NATURE: THE "VELOX" 20-60-H.P. VAUXHALL SALOON.

The Velox saloon, mounted on the improved Vauxhall 20-60-h.p. chassis, is built on a sound principle of flexible construction. Its charming lines typify speed in appearance and practice; for the body is designed in accordance with the latest knowledge of stream-lining. Because of the increased speed which results, the name "Velox," which has always associated Vauxhall with velocity, has been given to this saloon.

At the risk of calling down abuse on my head from all makers who use autovacs, I must say that I prefer a reliable pump, unless the autovac tank is a specially large one. A third good point about the Studebaker is the engine-starter. This is so arranged that depressing the starter button puts the gears into mesh before the electrical contact is made, so that there is really no risk of that maddening business of a jammed starter pinion.

The Studebaker engine is, according to to-day's ideas, enormous, the bore and stroke being 88 by 112. An engine of this size made in Europe would well deserve the epithet terrific, in performance; but the Studebaker Company have apparently provided this very large unit not so much for high speeds as for very pronounced flexibility and, of course, acceleration. It is, on these two accounts, certainly a delightful car to drive.

Real Comfort.

The seven-seated saloon I tried is one of the biggest motor-cars I have ever sat in (the tyres measure 32 by 6½ inches), but I found it really extraordinarily easy and comfortable to handle in traffic. The very lightest pressure on the accelerator will send it, in the old phrase, shooting forward in a way which gets you through crowded streets and out into the open with a minimum loss of time. Allied to this there are naturally very high top-speed hill-climbing capabilities, but climbing on the intermediate gear is also really good. The carburettor, which is one of the oldest makes in America, struck me as one of the most efficient I had ever used, affording great flexibility and also considerable power output at high revolution rate.

The easy cruising speed of this car I should put down at, at the least, fifty-five miles an hour. For anyone who wants to tour in real comfort for long distances and waste no time about it, this very decently finished big car is well worth while considering at £888.—JOHN PRIOLEAU.

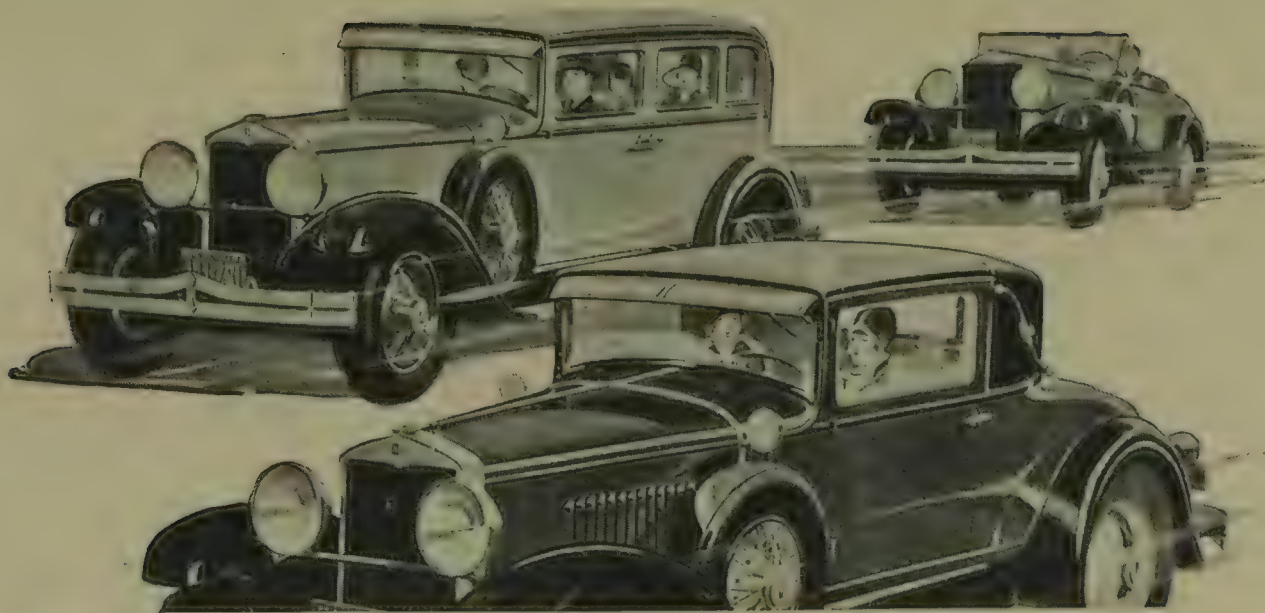


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OCTOBER CUISINE, FROM

By JESSIE J.

WHAT September merely hinted at in the way of food supplies, October is ready to confirm in fuller liberality, for the game-course will soon be enriched by the opening of the pheasant season: goslings and rabbits are at their best; gardens, orchards, and hedgerows yield their harvests; and oysters are reaching prime condition. To cook an oyster or to spoil the delicate saltiness of its flavour by drowning it in vinegar, is little short of sacrilege. True, Transatlantic cookery books are full of oyster recipes, in many of which the real oyster flavour must be entirely obliterated by the super-added condiments; but then in the United States there are various kinds of oyster, some requiring, almost demanding, cooking to make them palatable. But our natives are exquisitely succulent and absolutely perfect in their delicacy.

This proves that without knowledge of certain conditions we cannot always apply foreign methods of cookery to our own supplies. While the adoption



TO SPORTSMEN AND MOTORISTS THESE DEBENHAM SPECIALITIES WILL APPEAL. THE REFRESHMENT CASE ON THE LEFT PROVIDES ACCOMMODATION FOR SANDWICHES, WHISKY, AND SODA, WHILE THE ATTACHE CASE ON THE RIGHT IS FITTED WITH A THERMOS FLASK. THE FOLDING-KNIFE, FORK, SPOON AND CORKSCREW WILL BE WELCOMED BY EVERY TRAVELLER.

of many Continental and other methods is a step in the right direction, when it can be carried out so as to destroy monotony in the menu, a very real need of the moment is the preservation of our old-world English cookery. Every county has its own way of doing things, its own characteristic dishes, and we should do well to preserve these by greater use, lest they become lost to us. The right way of making Cornish pasties, Lancashire hot-pot, Congleton cakes, Edinburgh "hirdies," Glamorgan gingerbread, etc., is as worthy to be preserved as folk-songs and dances. They are all part of English life.

Many of these recipes are peculiarly applicable to conditions at this season, when some are away shooting the moors or motoring. For instance, a shooting party will, on a day when the wind has a "bite" in it, greatly appreciate a "hot-pot" made as follows, into which the useful rabbit, or game if preferred, enters. Line the hot-pot with suet-crust, and have a couple of young rabbits skinned, prepared, and cut into joints. Mix together on a plate a tablespoonful of flour, a teaspoonful of curry powder, salt, pepper, and a dust each of cayenne and powdered maize. Into this dip the pieces of rabbit, covering each well with the mixture, and then put them into the prepared hot-pot, adding a few slices of lightly cooked bacon between the layers of rabbit.

Pour in sufficient stock—with which mix a little currant or cranberry jelly—to make gravy, and cover all with a lid of pastry. Bake in a moderate oven, and serve with potatoes baked in their jackets. Mutton freed from fat and mixed with two or three sliced kidneys makes an excellent hot-pot of this description, and a truly epicurean variety is obtained if the crust is made with veal kidney suet. Motorists in these days need not depend on the towns or villages through which they pass for supplies. The newest dust-proof food-cases, flasks, and other conveniences obtainable at Messrs. Debenham and Freebody make it possible to carry with them everything for a meal en route, while still travelling light. These come in all shapes and sizes. For provisions, perhaps, nothing is more reasonable and popular than a pork-pie made according to the tradition of a Staffordshire cook and house-keeper. She always had the meat—freed from gristle and hard pieces—put through a mincer and then seasoned with salt, pepper, and a suspicion of grated nutmeg, and moistened lightly with a little good stock.

To make the crust of the crisp, toothsome variety that makes all the difference to enjoyment, sieve half-a-pound of flour and half-a-teaspoonful of salt into a clean, dry basin, and make a well in the centre. Into a saucepan put two ounces of lard and about a gill of water, and bring them up to the boil; pour the hot liquid into the well in the centre of the flour, and mix first with a spoon and then with the hand, keeping the pastry warm all the time of mixing. Knead it on a floured board until quite smooth.

Now cut off about a quarter of the pastry and put it aside for the lid. Make the other piece into a thick and even roll, stand it on end on the board and place one hand—doubled—inside. With the other hand work the pastry evenly, moulding it to form a well-shaped pie of even thickness. Put in the

VARIOUS COUNTIES.

WILLIAMS, M.C.A.

seasoned meat, make it level on top, with a small rim of pastry standing above. Roll out the piece of pastry left for the lid, wet the edges, and lay it on top, pressing the edges together well, and trimming them neatly with scissors. Make a hole in the top of the pastry. Bake in a moderate oven, and, when finished, pour in a little good stock—in which a small amount of gelatine has been dissolved—and let the pie stand until cold.

Seasonable from August to November in every county of England, gosling—generally known as green goose—has special significance on Michaelmas Day. While young, this bird calls for entirely different treatment from that suitable later on—at Christmas, for instance. A Michaelmas goose should not be stuffed, but, after being prepared and trussed, the inside of the bird should first be seasoned with salt and pepper, and then a piece of butter put inside to keep the bird moist. Roast it in a moderate oven, basting it well, and serve it with either apple or cranberry sauce. Goose is a bird that needs quick roasting, and a dish of plainly boiled rice is a good accompaniment.

Considerations of Michaelmas goose take our thoughts back to the legend that Queen Elizabeth was dining on roast goose what time the destruction of



THIS DINING-ROOM CABINET OF ROWLIAN MAKE HAS A DUAL PURPOSE. THE GLAZED SHELVES IN THE MIDDLE DISPLAY ARTICLES ALWAYS NEEDED AND USED IN A DINING-ROOM, WHILE THE CUPBOARDS AT THE SIDES PROVIDE ACCOMMODATION FOR STORES. OF A BEAUTIFUL SHADE OF RED LAQUER, IT SUPPLIES A CHEERFUL NOTE. ABOVE IS ONE OF THE NEWEST MIRRORS, SET IN INLAID WOOD.

The Armada was announced to her, and that the dish thus became customary on that day. It is enough to say that not only is chronology hopelessly against that legend, but that the goose was a recognised Michaelmas dish centuries before a Tudor reigned over England or a Spanish Armada was thought of. But we should do well to preserve the custom and the note of joyous life that prevailed in that age, and towards the revival of which the Rowlian coloured lacquer furniture is doing much. Cheerful surroundings are necessary to good digestion, and the advent of this furniture makes it possible to consider our dining-rooms from an entirely different aspect.

Good design, convenience, and colour are the dominant notes of this beautiful work, sound construction and material being there as a matter of course. To this we have the added sense of individuality—a point which weighs greatly with Mr. A. J. Rowley in all the colourful furniture and decorations to be found at his delightful show-rooms at 140, Church St., Kensington, W8. Here one can see the fascinating results made possible by this wonderful new balance of colour.

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ANSWERS TO CORRESPONDENTS.

J. WALTER RUSSELL (Doctors' Commons).—Thank you for the proposal forms. We will endeavour to reach Mr. Jover, but the P.O. will not undertake delivery to Mr. W. Shakespeare, even with the assistance of the London Fire Brigade. We think you might risk making him an honorary life member of the City of London Club.

RUDOLF L'HERMET, T. G. COLLINGS, A. J. FENNER, and W. SIEBENHAAR are thanked for problems, upon which, when examined, we will report by post.

CORRECT SOLUTIONS OF PROBLEM No. 4033 received from R. B. COOKE (Portland, Me.) and J. HAMBLETON (Penang); of No. 4034 from John HANNAN (Newburgh, N.Y.); of No. 4035 from H. BURGESS (St. Leonards), Rev. W. SCOTT (Elgin), E. G. B. BARLOW (Bournemouth), M. HEATH and C. STAINER (London), and H. RICHARDS (Brighton).

CORRECT SOLUTIONS OF GAME PROBLEM No. VIII. received from W. SIEBENHAAR (Chambery) and K. D. BOISSEVAIN (Geneva), 100%; of No. IX. from A. EDMESTON (Llandudno), 100%; and of No. X. from M. HEATH (London), 100%.

THE ENGINEER HOIST.

This game, from the Bad Kissingen Tournament, is a good example of the superiority of strategy over tactics. The veteran Mieses, a master tactician, unfolds his plan in clear daylight. It is to tempt his adversary to occupy the centre, and then to attack the main buttress, the KP. We see how Rubinstein, the wily and profound, causes him to fall upon his own sword.

WHITE (Rubinstein.) BLACK (Mieses.)
1. PQ4 PQB4
2. PQ5 PQ3
3. PQB4 PPKt3

In this (the Benoni) Counter-Gambit, Black usually plays KtKB3 before the Fianchetto.

4. PPKt3 Bkt2
5. Bkt2 KtKB3
6. PK4

There is the head, and Black proceeds to belabour it!

7. KtK2 Castles
8. PB4 QKtQ2
9. QB2 KtK3
10. Castles PK3
11. BPxP PxP
12. QKtB3 RKt

Undermining the supports.

13. PRR3 BxKt
14. KtB3 QK2
15. KtB3 KtR4
16. KR2 BxKt

Still single of purpose, but the Bishop was needed at home, and should not have been squandered in paribus.

The City of London Chess Club commence operations next month with the Gastineau, Neville-Hart, Mocatta, Russell, and Barrett Cups, and as they are each restricted to a special class, no citizen, however accomplished, can hope to decorate his mantelpiece with all five. On Oct. 24, F. D. Yates, fresh from his fine display at Bad Kissingen, will play twenty members of the C.L.C.C. simultaneously, and if the chosen score include many of the Gastinaders, the British champion will be doing a lot of hard thinking.

SOLUTION OF PROBLEM No. 4034.—By REGINALD B. COOKE (Portland, Me.).

[3b4; 1pqp2p1; 1182P1; 1Bkt1P1p; 1P111; 21SpKB1; 8; 254Q; in two moves.]

Keymove: KtK8 (Se8).

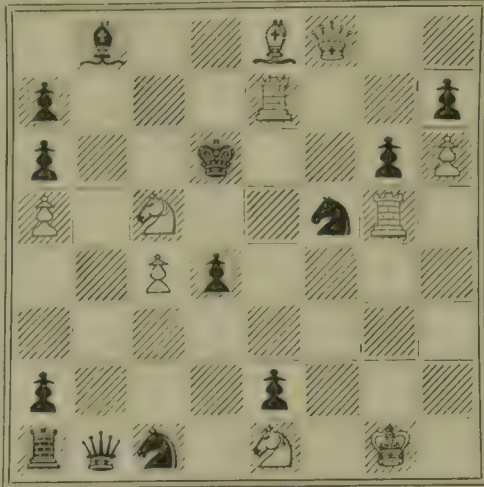
If 1. — QxBeh, 2. KxQ; if 1. — QB5ch, 2. KxQ; if 1. — QO3 or Kt1, 2. PB4; if 1. — Q on file, 2. KB4; if 1. — B any, 2. Kt x Q; if 1. — Kt any, 2. KK2; if 1. — PxP, 2. KxP; if 1. — PR5, 2. KKt4; if 1. — PQ3, 2. KB4; and if 1. — PK6, 2. KB2.

This splendid example of the complete King battery is set in the form of an incomplete block. Apart from the interesting idea, and an excellent key which gives freedom to the BQ, its construction is skilful and accurate, and it is remarkable for the many near tries, each defeated by a single defence. Many of our readers share our high opinion of Mr. Cooke's problem, and the number will be augmented by those who have fallen to one or other of the composer's states.

PROBLEM No. 4036.—By RUDOLF L'HERMET (Schönebeck).

"THIRTEEN."

BLACK (13 pieces).



WHITE (10 pieces).

In Forsyth Notation: rb2BQ2; p3R2p; p2k2pP; PrS2sR1; 2Pp4; 8; p3p3; rqt5tK1.

White to play, and mate in two moves.

M. Troitzky has been "decorated" by the Soviet Government, announces Mr. van Vliet, in the *Sunday Times*. The famous composer of end-games finds himself in a sort of "Académie" that includes composers of music, painters, actors and authors, and it would be interesting to know of any similar instance where chess-playing has elevated a man to the "honours list." We believe something of the kind happened to Capablanca, but do not recollect so much as a single O.B.E. being allotted to English Chess! This does not imply any contempt for intellectual supremacy, however, as cricket, football, boxing, and bookmaking are equally unhonoured in England.

THE WORLD OF MUSIC.

THE NEED FOR A PERMANENT ORCHESTRA.

ONE of the needs of London is a permanent orchestra, one properly endowed. There is no independent permanent orchestra at the present moment, although there are two bodies—the Royal Philharmonic Society and the London Symphony Orchestra—which give a season of symphony concerts every year. Neither of these bodies has a permanent orchestra in the sense I mean. In the first place, a permanent orchestra must consist of a definite number of players who play regularly together throughout the year, and who are not allowed to play except in their own orchestra.

The present system of permitting deputies to be sent means that any orchestra playing in London, no matter what its name, may have different players on different days, just as it happens that individuals may have more profitable or more important engagements elsewhere. It is true that in the case of the London Symphony Orchestra permission must be obtained before sending a deputy; but this permission is rarely, if ever, withheld—in fact, I should not be surprised if it were not merely a matter of form, because, as the L.S.O. is a combination of the players themselves, it is unlikely that they would carry out rules which were to their own disadvantage, economic or otherwise.

The Royal Philharmonic Society has no orchestra, but is a society which gives concerts and engages an orchestra—the best it can get at the moment. The orchestra is, therefore, variable in individual quality and without homogeneity. Such an orchestra cannot possibly do the best work. The B.B.C. has an orchestra, but this is split up, as far as I can gather, according to the different departments of the B.B.C.'s activities and working for it. The B.B.C., under present conditions, is not the ideal situation for a first-class instrumentalist.

[Continued on page 584.]

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GARAVAN BAY (Sea Front). Hôtels-Pension: Marina.

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THE BOOKSELLER'S WINDOW.

FATHER AND DAUGHTER. By ELINOR MORDAUNT. (Hutchinson; 7s. 6d.)

Elinor Mordaunt has laid the scene of her latest novel in the Dutch Indies, and the quickness of her perception as a traveller has gathered in a rich harvest. Her other works have shown that she recognises the value of sailormen as literary material; and in "Father and Daughter" sea captains are well to the fore. By way of contrast—there could be no sharper one—to the straits and islands, the sweet airs of the Moluccas and the solitude of the tropical lagoon, she inserts the home of a Belfast family, almost insupportable in its realistic squalor. Little Laura's mother was strangely different from the rest of the Blakenys, and it appeared to Captain Masters, when he went to see them, that the whole family seemed more like scurrying insects than people. Little Laura herself was her mother's child, and mercifully free from the decadent strain on either side of her parentage. Her father was a failure, one of those failures that drift into the backwaters of the world after querulous war with the rest of mankind. It was not astonishing that Laura, who had had bitter experience of mean whites, at home and abroad, found a Malay "the only gentleman of the lot," as young Masters put it. The story works up to a powerful climax. "Father and Daughter" has a picturesque intensity.

JUGGERNAUT. By ALICE CAMPBELL. (Hodder and Stoughton; 7s. 6d.)

The gate of adventure may at any time open to a nurse, whose profession takes her deep into other people's lives. This is the bright thought that has inspired Alice Campbell to write "Juggernaut." Esther Rowe was looking for a job in Cannes when she entered a villa, dignified and non-committal in appearance, at Numéro 86, Rue

de Grasse. The occupant, Dr. Sartorius, engaged her to attend his patients and consulting-room. His gaze was oppressive, though cold and impersonal, and she had her misgivings. Miss Campbell, it will be understood, plans her opening with considerable skill. The girl is attractive at first sight, and there is something intriguing, something that promises to be sinister, about the doctor. Esther progresses from suspicion to active intervention in the plot that has been laid by Lady Clifford, who is everything she has no business to be. Very strange experiences befell her; and it was not until the danger was over that she allowed herself to be appalled by the risk she had run in standing up to a ruthless human machine. "Juggernaut" is an excellent thriller.

LUCK'S PENDULUM. By COLIN DAVY. (Constable; 7s. 6d.)

Breezy is the right word for "Luck's Pendulum," where the wind is on the heath above the racing stable, brother. The characters have the resourcefulness and the cheery airs of sailor men, and even a shady bookmaker has a rollicking way with him. Colin Davy's hero is an ex-officer who enjoys life in the racing world, takes a big risk, rides straight, and captures one's alert attention. The pace of the story is brisk, in spite of Michael finding the rapids of post-war Society too swift for him. But that was after he and his fiancée had fallen out over one of those self-sacrificing but damaging reticences with which heroes of fiction wilfully obstruct the course of their true love. The misunderstanding does not seriously overshadow the high spirits of "Luck's Pendulum." It is plain from the start that it will be cleared up. There is no pretence that this sets out to be anything but a light novel; but Mr. Davy appears as a censor, even with a touch of bitterness, in his handling of smart and soulless people. His pictures of boxing, racing, soldiering, and sport in a hunting county are gay and pleasant.

THE CHARM OF CHINESE FURNITURE.

(Continued from Page 566.)

types and colours, if genuinely old, are durable, the many coatings being solidly put on.

The modern lacquer furniture, now being turned out in quantity and artificially aged by incense fumes and exposure to the weather, cracks very quickly, especially in hot houses. Done directly on panels of thin wood plastered with lime and pigs' blood mixed with vegetable oil, the surface is very easily damaged. The minimum number of lacquer coatings are applied and the gold used in the designs is of inferior quality. In the fine old lacquered furniture real gold-leaf predominates so largely in the decorative scheme that the general impression is one of glowing richness.

Though all Chinese furniture is formal in style, the best period pieces, whether made of blackwood or lacquer, are especially so, since they were generally made to order for use in the palace of the Sovereign or his princely relatives. Yet it is curious how well fine Chinese furniture blends with the best of the old European styles. The big throne chairs and screens are only suitable, of course, for very large rooms with high ceilings, but the smaller pieces do not look out of proportion even in the modern apartment. Moreover, when the smaller Chinese chairs, sofas, and benches are softened by genuine old Chinese cushions embroidered in soft colours, they gain the comfort, the lack of which is the only fault of Chinese period furniture. As it becomes better understood, the art of the Chinese cabinet-maker will certainly be more and more appreciated, and a new field opened up for the collector and lover of beautiful treasures which may still be picked up at moderate prices.

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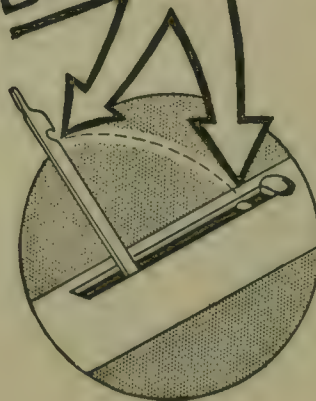
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THE WORLD OF MUSIC.—(Continued from Page 580.)

It has been reported that Sir Thomas Beecham is engaged with the officials of the Royal Philharmonic Society in working out a plan by which London may have a permanent orchestra. Perhaps, as Sir Thomas has not succeeded in getting all the money required for his opera scheme, he may be able to persuade subscribers to allow him to use what he has for a permanent orchestra scheme, which would be useful if, later on, his opera scheme were to materialise.

But if Sir Thomas and the directors of the Royal Philharmonic Society succeed in founding a permanent orchestra, there are several matters of the highest importance which demand their attention. Naturally, the players must be bound not to play outside their own organisation. This can only be done if a sufficient guarantee is forthcoming to enable them to live on the income they receive as members of the orchestra. The programme of the orchestra must be drawn up in such a way as to give the players plenty to do, and there are a number of other practical details which will have to be settled in a sensible way.

It would be well if those engaged in trying to form this orchestra were to study the new Orchestra Society

that has just been founded by Ansermet and Cortot in Paris. This orchestra is to give its first series of concerts in Paris this winter, and as it has been founded by such experienced and capable musicians as Cortot and Ansermet, we should be able to learn a good deal from its working.

One of the most serious problems which will arise immediately after the establishment of such a permanent orchestra is its artistic management. And no permanent orchestra can ever be successful, however richly it may have been endowed at the start, if the right people are not in control. It is this difficulty which damns such enterprises from the start in almost every case. The orchestra is controlled by one or more wealthy amateurs who are either under the influence of one particular conductor or who belong to a particular clique. The orchestra then becomes the reflection of the tastes of this clique or the tool of a particular musician, so is doomed to a one-sided existence which ultimately collapses.

I do not think that a permanent orchestra ought to have a permanent conductor, but I recognise that, if the right man could be found, it would in most

cases be an advantage. And by the right man I do not mean the most brilliant virtuoso conductor, the man who would temporarily have the biggest box-office following—for all box-office successes are temporary—but the most serious artist. If a really serious artist could be found in whom to place the direction of the orchestra, he would be the right man whether he could conduct or not. Naturally, if he were a poor conductor, he would not conduct; but the ideal would be a good conductor who was a serious artist without petty jealousy, and who only wanted to give the very best obtainable.

Such men are extraordinarily rare. The world is full of talented conductors and clever musicians, but the great artist who is a supreme master and who fears no rival, but welcomes all genuine artists with enthusiasm, is a heaven-sent phenomenon that appears apparently only once or twice in a century. One such man can absolutely transform the musical life of a country, and we are badly in need of such a man at the present moment. Perhaps such a man would not accept such a position, but he might be ready to give his advice and assistance. It is possible that this is the rôle of Cortot in the new Paris Symphony

Orchestra. Cortot is a pianist, a virtuoso with a good reputation as a serious artist, and Cortot's presence as one of the three directors of this French permanent orchestra is a very good sign. This is shown by the fact that one of the first soloists to be engaged to play in Paris with this new orchestra is Mr. Artur Schnabel. Mr. Schnabel is not only an Austrian, but he is, in the opinion of many of the most exacting critics and musicians, by far the greatest of living pianists. And if this great virtuoso—who is unknown in Paris, and cannot, therefore, have been engaged for box-office reasons—has been one of the first soloists to be invited to play by Mr. Ansermet and Mr. Cortot, this is the best possible proof of the disinterested, serious, artistic intentions of the directors of the new French orchestra.

Now what we want in England at the head of the Royal Philharmonic Society and of any permanent orchestra that may be founded in this country is a musician of similar artistic seriousness, critical capacity, and disinterestedness. It is the combination which is rare and hard to find. There are—let us hope—many serious musicians who love music better than their personal ambitions. There are musicians of good critical judgment, men who know the good, but know it, as it were, only intellectually and not with their hearts, and who, therefore, are apt to betray their own standards. Then there are serious and critical musicians who have a monomania or a theory which directs them: in so far as they are monomaniacs they lack judgment, so that perhaps we cannot consider them as critically sound either. But the man who combines all the necessary qualities, where is he to be discovered? That is the great difficulty.

Nevertheless, it ought not to be impossible to select a board of three directors who would honestly and intelligently follow a policy of artistic value. And if we could get such a board together, with a really first-rate instrument in the shape of a good permanent orchestra, we should see a wonderful development in the musical life of this country. W. J. TURNER.

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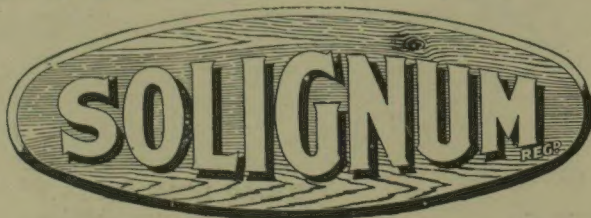
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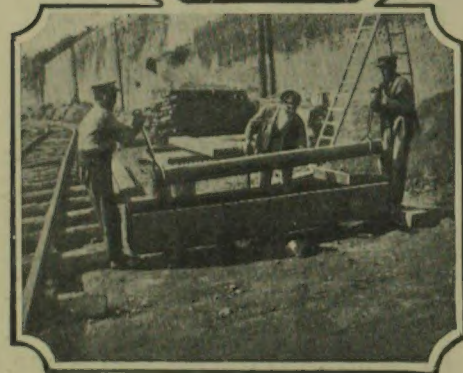
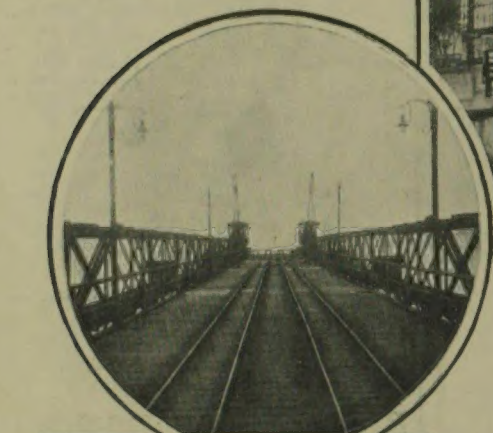
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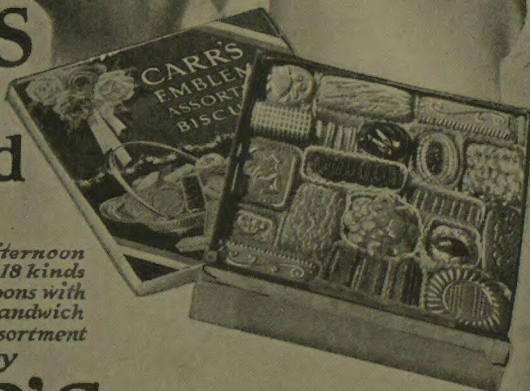
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Sunday Express

"Year after year I have placed on record my faith in the integrity and fair dealing of Douglas Stuart . . . I have nothing to regret and nothing to amend in my recommendation."

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